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MODERN SANSKRIT LITERATURE

TRADITION & INNOVATIONS

EDITED BY

S. B. RAGHUNATHACHARYA

Modern Sanskrit Literature : Tradition & Innovations : Many people believe firmly that Sanskrit is a tradition bound one and reforms or innovations are not acceptable to it. Based on this belief they conclude that Sanskrit literature has no relevance to the present day society. Over the centuries, Sanskrit remained unchanged without bothering about the tremendous changes that are taking place in the society and that is why the number of writers in Sanskrit is fast dwindling. Now it is time to subject these ideas to test to prove their correctness or otherwise.

The papers included in this book are an exhaustive survey of the recent Sanskrit literature and an extensive assessment about its relevance to the contemporary society. Sanskrit literature has been made richer, both in the form and content, by the authors of the 20th century, who are very much open and alive to the contemporary developments and problems and who are enthusiastic about introducing innovative ideas into Sanskrit literature in order, to enrich it further. It was also admitted that still much is to be done to widen the field of Sanskrit and this can be made possible by the participation of more number of Sanskrit scholars. Havings its roots firmly struck in the ground the eternal and speaking tree of Sanskrit should blossom new flavour and speaking the fragrance of which will be carried to every root and corner of the world.



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SAHITYA AKADEMI

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EDITORIAL

Sanskrit is the oldest living language in the world. Some ill-informed tend to dismiss it as a dead language. But Sanskrit is even today rich and dynamic. There are number of scholars who are enriching it with their master pieces.

Many people believe that Sanskrit is a tradition bound one and reforms or innovations are not acceptable to it. Based on this belief they conclude that Sanskrit Literature has no relevance to the present society. Over centuries Sanskrit remained unchanged without bothering about the treamendous changes that are taking place in the society and that is why the number of writers in Sanskrit is fast dwindling. Now it is time to subject these ideas to test to prove their correctness or otherwise. For this an exhaustive survey of the recent Sanskrit literature and an assessment about its relevance to the contemporary society are necessary. The Sahitya Akademi has come forward to take up this stupendous task. As a first step in this direction it has organised a National Seminar with the theme "Modern Sanskrit Literature : Tradition and Innovations" in Calcutta from 21st

to 24th May, 1992. It is heartening to note that many scholars of International repute have participated in it and the results are very encouraging. The credit goes to the then Secretary of the Akademi Professor Indranath Chowdhury and his talented team.

The Conference had seven sessions : 1. Modern Sensibility and Sanskrit Literature (1850-1980), 2. Modern Sanskrit Poetry, 3. Modern Sanskrit Fiction, 4. Modern Sanskrit Drama, 5. Philosophical Writings in Modern Sanskrit, 6. Problems of Translation from Sanskrit into other Indian Languages and from Indian Languages into Sanskrit and 7. Research and Sanskrit Literature. The Seminar was inaugurated by distinguished Indologist Dr. Kireet Joshi. Prof. Venkatachalam delivered the Key-note Address. In these sessions distinguished scholars like Prof. Anantalal Thakur, Prof. Ramaranjan Mukherji, Prof. Mandan Mishra, Prof. Satyavrat Shastri, Prof. Revaprasad Dvivedi, Prof. Ramkaran Sharma participated and presented papers.

Very important outcome of this National Seminar is the awareness of the fact that the Sanskrit Literature has been made richer, both in the form and content, by the authors of the 20th century who are verymuch alive to the contemporary developments and problems and

who are enthusiastic about introducing innova-tive ideas into Sanskrit literature in order to enrich it further. Their writings reflect contemporary social and political conditions. New literary forms like short stories, novels have been introduced. Interestingly 'free verse' too has been much favoured by the modern Sanskrit writers. It is in contrast to the traditional dictum '*api māṣaṁ maṣaṁ kuryācchandobaṅgaṁ na kārayet*'. Though tradition bound, the Sanskritist was never averse to innovations. Sanskrit is a living language and is dynamic. Several tributaries join this great river as time passes and prove that Sanskrit is *Jīvanadī* and will never dry up.

Inspite of the encouraging results of the National Conference it has to be admitted that still much is to be done to widen the field of Sanskrit and this can be made possible by the participation of more number of Sanskrit scholars. Having its roots firmly struck in the ground the eternal tree of Sanskrit should blossom new flowers, the fragrance of which will be carried to every nook and corner of the world. It is a matter of gratification that several scientists and Indologists, native as well as foreign, are evincing keen interest in the Sanskrit studies resulting in unearthing the hidden treasure of our ancient knowledge. This is only one dimension in the multi-dimensional greatness of Sanskrit.The other viz, this glorious and prestine

language is not shut down by the traditional barriers but is capable of taking the innovative ideas into it and move forward keeping pace with the rapid advancement of the modern society, is proved by this National Seminar. Now it is the duty of those who love and cherish Indian Culture to keep the flag of Sanskrit fly high. In traditional glory and receptability of modern thoughts and form Sanskrit is second to none in the languages of the world.

I am highly thankful to the Members of Sanskrit Advisory Board of Sahitya Akademi, New Delhi in general and Professor Indranath Choudhury, the then Secretary in particular for assigning the editing of this volume to me. I am also thankful to Professor K. Satchidanandan, Secretary, Sahitya Akademi and his colleagues for beautifully bringing out this volume. My sincere thanks are due to my valued friend Professor S. S. Ramachandra Murthy for helping me in going through the proofs.

The editor takes this opportunity to express his thanks to Sudarsan Graphics, Tirupati for nicely preparing the DTP of this volume.

-- **S. B. Raghunathachārya**

Tirupati
1 January, 2001.

1 INAUGURAL ADDRESS

-- Dr. Kireet Joshi

Swami Lokeswarananda ji. Dr. Indra Nath ji, Dr. Venkatachalam ji, and friends :

I

It is a privilege to participate in this Seminar organized by the Sahitya Academi and Ramakrishna Mission Institute of Culture. For a Seminar dedicated to Sanskrit is a celebration of immortal speech. This speech was coined not in the mint of mind but it was forged by the fire of the soul, from the fire of supreme sacrifice. As Viśvāmitra chants in the Ṛg Veda :

प्राञ्चं यज्ञं चकृम । वर्धतां गीः
(R.V. 3.1.2)

It is a speech by the force of which the Vedic Ṛṣi-s broke open the hill, released hidden Light and attained to Immortality.

वीळु चिद् दृल्हा पितरो न उक्थैरद्रिं रिजन्नङ्गिरसो रवेण ।
चक्रुर्दिवो बृहतो गातुमस्मे अहः स्वर्विविदुः केतुमुस्राः ।।
(R.V. 1.71.2)

The speech of immortality is, indeed, immortal.(?) And is it not a living fact of our history that in spite of the heavy blows cast on it by misfortunes of various kinds, even after centuries of decline, it is the one speech that connects our immortal past with our present? The history of modern literature of Sanskrit is a demonstration and a promise that, to quote Dr. Rajendra Mishra, "Sanskrit is not dead, nor it is dying, nor will it ever die".

न मृता न म्रियते न मरिष्यति वा

It is noteworthy that Sanskrit has always been an all-India language and that it has universal appeal all over the country. It is also a significant fact that even in the dark period of the nineteenth century, Dayananda Saraswathi, when he began his mission, gave his public lectures in Sanskrit. It is also necessary to note that in the early part of the modern period, we had prolific authors in Sanskrit like Appayya Dīkṣita, Nīlakaṇṭha Dīkṣita, Bellamkonda Rāmāya, Radha Mandalam Narayan Shastri, Mahāmahopādhyāya Lakṣmīsūri, Pandit Madhusudan Oza, and others who had written, each, between 60 and 140 volumes.

In the later part of the modern period, although there was a reduced output of work, it was still considerable as is evidenced by several histories of Sanskrit literature, such as those of Dr.Krishnamacharya, Dr.Shridhar Bhaskar Varnekar, Dr.Hira lal Shukla and Dr.Usha Satyavrat. The writings of Dr.Venkataram Raghavan as also the recent two volumes of Dr.Varnekar's "Sanskrit Vangmaya kosh" have sharpened our awareness of the significance and continuity of the Sanskrit literature.

II

The story of the modern Sanskrit literature does not coincide exactly with that of the other Indian literatures during the corresponding period. But there is an undoubted link between the two. In the beginning, the Indian climate for literature was greatly determined by the impact of English literature and Western thought. The intellectuals, who were few in number but were powerful by their talent and originative vigour, admitted practically the occidental view of our past culture as only a half civilization. Their governing ideals were borrowed from the West or at least centrally inspired by the purely Western spirit and type of their education. This movement of thought did not and could not endure. Although something of it still continues, its engrossing power has passed away. However, three important consequences that resulted during this period were of immense value from the point of view of the re-awakening of India. The first result was that Indian mind revived its old insatiable thirst for all kinds of knowledge; the critical faculty of

the human mind and passion for exhaustive observation became more generalized as an essential equipment of the intellect. Secondly, modern ideas became fixed before our view in such a way that we were obliged to consider them and deal with them in a rather radical manner. Finally, we were obliged to look upon our past with new eyes, and we began to bring out from the ancient knowledge a new light and its new potentiality of creation and evolution.

During the next period the occidental idea and inspiration remained, but it drew itself willingly to ancient ideas contained in the Sanskrit and other classical languages and it coloured itself more and more with their essential spirit. In due course, this suffusing element over-flooded and the thought and spirit became characteristically Indian. The works of Bankimchandra Chatterjee and Rabindra Nath Tagore illustrate this stage of transition. Parallel to this movement, there was a current of vindication and reacceptance of everything Indian because it was Indian. This current marked the beginning of a more subtle assimilation and fusing. For the process of vindication -necessitated some kind of a synthesis of the old mentality and the new, the traditional and the critical mind. As a result, there was a quest to arrive at the spirit of the ancient culture and increasing readiness to remould, to reject the outworn and to admit whatever new motives seemed assimilable to the old spirituality. This provided a greater freedom to the Indian spirit for a larger and progressive evolution. We may mention in this connection that Swami Vivekananda was the leading exemplar and the most powerful exponent of

the freer dealing with the past and the present, of preservation by reconstruction.

But still the issue of Indian culture and external influences continued to occupy the best minds of our country, and the evolution of the modern Sanskrit literature has to be seen in this context. A number of Sanskrit scholars and writers felt encouraged to utilize the available opportunity for self developed transformation and of an immense and vigorous renaissance. The taking over in literature the form of the novel, the short story, the critical essay, and a number of other adoptions testifies to this new spirit of assimilative appropriation, *ātmasātkaraṇa*.

At this stage, three important lines of development began to become quite clear. Firstly, it became clear that the recovery of the old spiritual knowledge and experience in all its splendour, depth and height was the most essential work of the Indian renaissance. Secondly, it was felt that the recovered spirituality should flow into new forms of philosophy, literature, art, science and critical knowledge. And, thirdly, there grew a feeling that modern problems should be dealt with in the light of Indian spirit and there should be a bold attempt to build up spiritualised society. Much initial work was attempted in respect of these three elements of re-awakening. But we have to admit that during the last five or six decades there has been deviation from these perceptions and the earlier promises have hardly been fulfilled or have been fulfilled only inadequately.

III

It is this which explains a general climate of dissatisfaction in respect of every field of creative activity. We expected more, and we have been found wanting. This also explains why there is dissatisfaction in regard to the achievements of the modern Sanskrit literature, and why there is a demand for innovations. In some quarters, it is felt that the modern Sanskrit literature is too much tied up with the tradition and that it is not able to meet the needs of the time by effecting radical innovations.

It is of course, admitted that Sanskrit poets of our own times have adopted contemporary themes for the *Mahākāvya*-s, and some of the Sanskrit dramas come nearer to the modern taste. It is also admitted that some genuine lyricists have produced remarkable lyrics; Appa Shastri's "*Pañjarabaddhaḥ śukaḥ*" has often been quoted as an example of the lyric which deals with the burning problems of the present. One may also refer to Dr.Varnekar's *Tīrthabhāratam*, *Śrī Rāma Saṅgītikā* and *Śrī Kṛṣṇa Saṅgītikā*, and several others which continue the tradition of Jayadeva's "*Gītagovinda*" with refreshing beauty. Novels such as *Śivrājavijaya* of Pandit Ambika Dutt Vyasa and Anandavardhana's "*Kusumalakṣmīḥ*" reflect refreshing advance in the needed new directions. It is also acknowledged that there is a good crop of short stories in recent times and some of them show admirably the technique and spirit of innovative modern short story. It is also appreciated that critical essays have attained some kind of maturity, although a great number of them are research articles. It has also been noted that

the publication of journals in Sanskrit has been a remarkable phenomenon and that the establishment of Sanskrit Universities, Rashtriya Sanskrit Sansthan and Kendriya Sanskrit Vidyapeethas in the country have encouraged the development of Sanskrit literature, including research literature. The contributions made by several Departments of Sanskrit in various Universities and those of institutions like Bhandarkar Oriental Research Institute have also been appreciated. But it is still felt that the modern Sanskrit is still groping and has still not found the right rhythm and tenor for its development in the context of rapidly changing scenario of today.

One must, however, try to understand and appreciate how the contemporary Sanskrit author is working under tremendous handicaps. The genius of a language and literature develops at the right pace when there is a widespread communication and interactions not only among the scholars, but also among larger sections of society and people in general. Such a condition does not obtain adequately in regard to Sanskrit. Secondly, the educational system prevents or discourages study of Sanskrit literature and classical traditions. In an environment where market value tends to be an exclusive consideration for the pursuit of any discipline of knowledge, important subjects like Sanskrit and classical languages, philosophy, spirituality tend to be neglected almost totally. Indological research is at a very low ebb. The number of indologists is dwindling, and the facilities for studies of ancient traditions are very poor. A radical change in respect of all these factors must come about if Sanskrit can make the right promises and fulfill them.

The greatest demand that is being made on the Sanskrit author is that he should combine, both in substance and style, the elements of sublimity, modernity and luminosity. But it is not sufficiently realized what exactly are the implications of this demand. The heritage of the Sanskrit literature is very vast; it is extremely varied, and unless the best of the Sanskrit traditions is sufficiently understood and digested, one cannot expect self-possession and innovative mastery of self-expression. In reality, the modern Sanskrit author is required to understand, assimilate and embody the spirit and atmosphere of different epochs of Sanskrit literature before he can give adequate expression to his imagination to his feeling of substance, and to the required variations of style.

IV

Sanskrit literature has been great in its past, and it would be natural to expect to regain its greatness even as it emerges into the new age of renaissance. Before it began to decline, this literature passed through important stages of varied greatness, and we need to understand them if we are to understand the real genius and direction of this literature. Surprisingly, our very first record of Sanskrit literature consists of exquisite poetry and sublimest substance. This is unlike any other literature of the world. We find that the creators of this record, the Vedic Rishi-s, were masters of consummate technique, their rhythms were great in movement and subtle in modulation. Their speech was lyric by intensity and epic by elevation. And they spoke of the human struggle and of the epic battle for

the higher realization of the supreme reality and of the attainment of immortality. And, these records contain the secrets of the methods and results of the highest knowledge.

Again, the second stage of Sanskrit literature is marked by the *Upaniṣad-s* which are the supreme works of the Indian mind. *Upaniṣad-s* contain sublimest poetry and they are a record of deepest spiritual experiences. They are documents of revelatory and intuitive philosophy of an inexhaustible light, power and largeness. As in the Vedas so in the *Upaniṣad-s*, we find unfailing inspiration expressing itself in inevitable expression, bearing the power of *mantra*. Where else shall we find the heritage such as that of the *Upaniṣad*-s which contain epic hymns of self- knowledge and world-knowledge and God-knowledge.

The third stage of Sanskrit Literature is represented by the two epics, the *Mahābhārata* and the *Rāmāyaṇa*. Apart from the heroic stories which they contain, they reflect a period of highly developed intellectual, ethical and social culture. They are not only great poems but also *dharmaśāstra-s*. *Mahābhārata* has been built like a vast national temple, and it is representative of the central ideas and ideals of Indian life and culture. Vedic traditions and the ideas of the *Upaniṣad*-s and of the great philosophies are brought in as in the *Gītā*, and they are interwoven into epic narrative. The *Rāmāyaṇa* is the work of the same essential kind as the *Mahābhārata*. But it is less philosophic, more poetic, more artistic. The ethical and aesthetic mind of India finds in the *Rāmāyaṇa* a

harmonious unity and it reached an unparalleled state of pure wideness and beauty of self expression. While the diction of the *Mahābhārata* is spontaneous and almost ascetic in its simplicity and directness, that of the Rāmāyaṇa is shaped in a more attractive mould, a marvel of sweetness and strength, lucidity of warmth and grace. These two epics are so wonderful not only in their poetic quality but also in their epic grandeur of substance that there is no wonder that the contemporary Sanskrit authors, like many other authors in other Indian languages, are often tempted to go back to these epics.

The fourth stage of the Sanskrit Literature is that of the classical age. This period marks a long and opulent maturity, and as its sequence, an equally opulent and richly coloured decline. This difference in spirit and mould between the epics and the speech of Bhartṛhari and Kālidāsa is enormous. The language and movement of the epics have vigour, freedom and spontaneous force; the speech of Kālidāsa is an accomplished art. It is an intellectual and aesthetic creation; it is consummate, deliberate, finely ornate; it is carved like a statue and coloured like a painting; there is a masterly artifice and device, and yet it is not artificial. It is carefully natural and bears the accomplished air of ease. As in the epics, so in the Kālidāsa, we have an exposition of the contemporary Indian culture. Just as we find national consciousness in Vālmīki and Vyāsa, so we find it also in Kālidāsa. Kālidāsa had a richly stored mind, possessed of all the learnings of his time, and without the touch of pedantry, Kālidāsa expounds the culture of his time

through the artistic and poetic creations which reached some kind of perfection.

In due course, the creations of Sanskrit literature tended to become more decorative rather than creative. We find that intellect had become too detached and too critical observant to live things with the natural force of the life or with the intuitive identity. This is the quality and also the malady of an over-developed intellectualism which invites any literature, to a period of decline. In the case of Sanskrit literature, decline was gradual. Evolution of the culture appeared more and more in the philosophic writings of the time. At the same time, there were refreshing founts of religious poetry of Purāṇa-s and the Tantra-s. Even in the philosophic literature, while we do not find the epic greatness of the Upaniṣad-s, or of the Gītā, we have still during this period admirable literature combining philosophic genius with a remarkable literary talent. Some of the poems are noble and careful constructions, embodying the highest thought, using well all the weighty, compact and sparing phrases of the classical Sanskrit speech. And they achieved the harmony and noble elegance of its rhythm. These merits are seen at their best in poems like the Vivekacūḍāmaṇi, attributed to Śaṅkarācārya. In the Purāṇa-s and Tantra-s we find an immense and complex body of psycho-spiritual experience, and there is also a system of physical images each with its psychical significance. The Purāṇa-s are essentially a true religious poetry, an art of aesthetic presentation of religious truth. Some of these Purāṇa-s are remarkable literary creations and they maintain much of the direct force and height of the old epic style. There are also as

in Viṣṇupurāṇa and Bhāgavata, lyrical elements of lucid sweetness and beauty and number of narratives of the finest verse and skilful simplicity of poetic workmanship.

V

We cannot review here the entire course of Sanskrit literature and refer to the immense literary activity of which we have only a few surviving remnants. This is not a place where we can discuss great writers like Māgha, Bhāravi, Bhāsa, Bāṇa or Harṣa or great works such as *Jātaka*-s, *Kathāsaritsāgara, Pañcatantra, Hitopadeśa* and others. We cannot even dilate on the greatness and poetic beauty of Jayadeva's *Gītagovinda*. Nor do we have the space to discuss the reasons for the decline of Sanskrit literature. But we must mention that the literature of the Sanskrit tongue did not come to any abrupt end. Poetry of the classical type continued to be written especially in the South down to a comparatively late period. Even then. Sanskrit continues to remain still the language of philosophy and of all kinds of scholar-ship, and we have today a vibrant modern Sanskrit literature.

But mere survival and mere living and vibrating is not enough. We need to arrive and we need to move towards fulfilment.

At this stage, what is important is to derive lessons from the tradition for purposes of the discovering of direction and indications of innovations. First of all, it may be said that the dominant trend of the tradition is its emphasis on spiritual experience.

Throughout the history of the Sanskrit literature, there has been the celebration of the spirit, not in any dogmatic manner, but in the manner of refreshing renewal and repeated personal discovery, as also of expansion and opening of new domains by subtilisation and increasisng effectivity. This is the dominant concern, and in our zeal for innovations, we should not ignore or bury this concern. The majesty and grandeur of the Sanskrit literature owes primarily to the highest substance of spiritual experience and varieties of spiritual realisation. Innovations here would be to reawaken our interest in this domain and recover the past and the present contributions, particularly of modern India in the field of the synthesis of spiritual experience, exemplified so greatly in Sri Ramakrishna, Swami Vivekananda and Sri Aurobindo. In doing so, we shall have followed the direction that emerges from the Veda and the Upaniṣad and the entire history of Sanskrit literature. Thus we shall regain for ourselves and for posterity a vast field of the sovereign theme of the synthesis of Spirit and Matter.

The second lesson that we can derive is that the spiritual and the intellectual, the spiritual and the ethical, and the spiritual and aesthetic need not quarrel. Mahābhārata and Rāmāyaṇa have shown admirably how these important motives of life can be blended. A similar blending can be attempted as an innovation in the context of the modern and post-modern era. We have to take note of the contemporary explosion of intellectual, critical, scientific and technical knowledge. We need even to run faster than the advancing age. The subjectivism of the 20th Century, which promised deeper understanding of human psychology and a

deeper understanding of cultural, social and political upheavels of our times, has failed to achieve its goals. In the meantime, we are witnessing an unprecedented crisis, and we seem to be confronted with dilemmas of intellectual and ethical dimensions. Somewhat like Arjuna, we are in need of a new light, in need of Krishna. It is true that literature is not supposed to be a means of didactic instruction of moral preaching or prescription. But it can legitimately be expected that literature should present sensitive and profounder experiences of the dilemmas and of the acute search, that it should bring home to the reader deeper and deeper perceptions of what lies behind the appearances, that it should translate in literary forms the largest and profoundest issues in a manner that stirs the deepest recesses of the soul. The demands of innovation that we can make on Sanskrit literature are in this direction.

The third lesson that we can derive from the classical age is that the sensuous and sublime can also be combined, that the highest artistry can be expressed with naturalness, ease and perfection. Interest of life and pursuit of beauty, even sensuous beauty, were blended by Kalidasa with intellectual passion for higher things, religious idea, ethical ideal, even the greatness of ascetic self-mastery. This difficult balance would seem to be so relevant today when the life of senses has become overwhelming, and we are obliged to admit the values of sense-life and yet to transmute them into their corresponding sublime and spiritual values. Here lies perhaps one of the most difficult challenges to the moden author when he is seeking innovations. Can we, as in the Kena Upaniṣad, see the sight of our sight,

hearing of our hearing, mind of our mind, speech of our speech, life of our life-breath?

श्रोत्रस्य श्रोत्रं, मनसो मनः, यद्वाचो ह वाचं, स उ प्राणस्य प्राणः, चक्षुषः चक्षुः

Both in substance and style, the modern author is asked to reveal the profoundest truths that lie behind the sense-life and sense-experience. In this task, help can be obtained not only from the lessons of our classical age, but also of English poetry, since it started with the experiences of the physical consciousness, powerfully expressed by Chaucer, and it passed through Shakespeare, the creator and master of vital poetry which centred a great deal on the emotional, dynamic and sensuous elements of human experience. And in the poetry of Wordsworth, Byron, Shelly and Keats, we have rendering of the truth of the spirit by passing behind the appearances of the sense life and intellectual life. In some great moments of this poetry we find a native voice of the spirit, in Wordsworth's revelations of the spiritual presence in Nature and its scenes, in Byron's rare forceful sincerities, but most of all perhaps in the lyrical cry and ethereal light of Shelly. Finally, we get in Keats a turning away to a rich, artistic and sensuous poetical speech, marvellous in its perception and opulence, resource and colour.

This and recent English poetry, as also relevant Continental and American and Asiatic poetry could be very useful in effecting innovations. But our search in modern Sanskrit literature has to be for a still greater fulfilment. It is the grand possibility of an

orchasteral symphony of the rich music of the intellectual, ethical, aesthetic, vital, sensuous experiences bathed, surcharged and transformed with the supreme intuitive and revelatory light and expression. Here we have to get back to Veda and the Upaniṣad to Ila and Saraswatī, to the goddess Vāk, and derive from them deepest inspiration and open our gates of the Future.

Again, as an important lesson of our past story of Sanskrit literature, we have to note that when literature becomes more decorative, when creativity and naturalness and spontaneity begin to recede, and when the substance of writing begins to dwell on lower ranges, many defects begin to arise, and we must avoid them if we are to create once again living and great literature. In all our innovative effort, we need to strive to combine three highest intensities, namely, the highest intensity of rhythm and word-movement, the highest intensity of interwoven verbal form and thought substance, and the highest intensity of the soul's vision of truth. These intensities are not foreign to the Sanskrit literature. But they need to be brought forward, recultivated and made manifest more and more increasingly in terms and in the context of the comtemporary situation, both national and global. It is easier for Sanskrit that in the case of many other languages. For Sanskrit is a most perfect literary instrument. It is at once majestic and sweet and flexible; it is vibrant and subtle; and it has expressed the sublimest themes of human culture with supreme suggestiveness, colour and precision.

VI

In the end, I should like to emphasise that Sanskrit literature can offer a ready means of creating unfailing sense of unity and solidarity of Indian culture. Vyāsa, Vālmīki and Kālidāsa are our three greatest national poets, who have imparted to Sanskrit the air and atmosphere of the inner soul of India. Through Sanskrit, the inner unity of India, rooted in its soul, begins to express itself spontaneously and inevitably. Therefore, the growth and development of Sanskrit literature has also to be viewed from this extremely important point of view.

The central challenge before Sanskrit literature today is to find ways and means by which it can grow rapidly so as to meet the highest demands that are being made upon it. It is also important that increasing number of authors of other Indian languages should take to Sanskrit and contribute to its development. Finally, this work has to be done both creatively and deliberately.

It is a matter of gratification that distinguished Sanskrit authors are engaged in their task with dedication in spite of severe hardships. Institutions like the Ramakrishna Institute of Culture and Sahitya Akademi have been rendering valuable service by organizing Seminars related to the problems of Sanskrit Literature. In this context, I should like to offer my salutations to Swami Lokeshwaranandaji and convey congratulations to Dr. Indra Nath Chaudhury and his colleagues for conceiving and organizing this Seminar. I feel that this Seminar will give the needed impetus to

sharpen our aspirations and our perceptions. Our deepest aspiration is that the national soul awakens more and more triumphantly and that Sanskrit plays its legitimate role in this process of awakening.

With these words I have great pleasure in inaugurating this Seminar.



2 KEY-NOTE ADDRESS

-- Prof. V. Venkatachalam

The image of the Sanskritist in the public mind is that of a tradition-ridden creature, not taking kindly to innovations or reforms. Whether we like it or not such an impression of the Sanskritist as a person clinging to antiquarian values without regard to contemporary or future socio-political needs has come to stay in the mind of large sections of even the well-informed intelligentsia; when intellectual leaders hold such a view and also broadcast it, it is but natural that the less-informed and miss-informed unthinking majority should share their opinion and repeat it *ad nauseum*. I can never forget that old episode in my life when a respected Professor of Political Science accosted me as I told him that I was going to attend a Seminar on the relevance of Sanskrit and made this taunting remark, "So, you are going to talk about the relevance of the irrelevant." I am mentioning this here only to under-score the point I just now made that deep

down in the social ethos of the contemporary scientific age, lies the unfortunate feeling that Sanskrit is a synonym for blind adoration of the past and that it cannot be an instrument of progress in the modern sense of the word.

I, therefore, think that for understanding the role of tradition and innovations in the context of modern Sanskrit writings in its proper perspective, it is necessary to examine how Sanskrit and the Sanskritists reacted in the past to the tradition and innovations. On this point, I am convinced that though the generality of Sanskrit writers in the past might have been votaries of tradition, the community of Sanskrit writers of all ages did include some, who did not follow the traditional track but created new innovative tracks for themselves. Otherwise, it will not be possible to explain the emergence of new genres of composition like the Meghadūta or the Gītagovinda. These only show that innovative genius and average talent toeing the traditional line flourished simultaneously, though it is obvious that the two were not in the same proportion. An innovator appeared in the literary firmament like an occasional comet and vanished; whereas with meek followers of tradition, there was always God's plenty like countless stars and galaxies in the same firmament. Bāṇa- himself a creative genius has an intersting comparison to describe this gaping difference in numbers between these two classes of writers. He wrote:

सन्ति श्वान इवासङ्ख्यां जातिभाजो गृहे गृहे ।
उत्पादका न बहवः कवयः शरभा इव ।।

The central idea of this verse, leaving aside the charming effect of Bāṇa's subtle pun, may be put down as follows. Mediocre poets, who were poets just by courtesy, are seen from house to house like dogs. But the creative poet was a rarity, like the sarabha. Ten centuries later, Nīlakaṇṭhadīkṣita, perhaps the last representative of the creative flash in Sanskrit literature, wrote thus of the behavioural difference between imitative traditionalism and innovative adventurism:

अन्धास्ते कवयो येषां पन्थाः क्षुण्णः परैर्भवेत् ।
परेषां तु यदाक्रान्तः पन्थास्ते कविकुञ्जराः ।।

Here is the free rendering of this verse, which I wrote for the Sahitya Akademi's monograph on Bhāsa:

Poets of calibre weak are like the poor crippled blind, who on beaten paths of earlier folk, their sole refuge find; but the inspired poet great, is of the majestic elephant's kind, whose onward march sets new tracks, for lesser mettle to trail behind.

What I have said above of tradition versus innovations with reference to creative writing in Sanskrit is true, mutatis mutandis, of sastraic writings as well as scientific writings in Sanskrit. The image of the Sanskrit writer as it emerges from these branches of literature is, in my opinion, a unique fusion of tradition and innovation. He is at once a conformist and non-conformist. He is a zealous guardian of tradition but

not a slave or a blind follower of tradition. He adds to, subtracts from, modifies or alters the tradition he inherited without compunction, when the compulsions of logic demand it. I shall content myself with one illustration. Let us take the case of the great Śaṅkarācārya. He was a great upholder of the vedantic tradition which he inherited from his guru Govinda-bhagavatpāda and Paramaguru Gauḍapāda, whom he respectfully mentions and quotes twice in the Brahma-sūtrabhāṣya as the repository of vedantic tradition (vedāntārthasampradāyavidbhir-ācāryaih). Beisdes these two citations of Māṇḍukya-kārikā in the Brahma-sūtrabhāṣya he has, time and again, emphasised the importance of tradition in his bhāṣya-s on the Upaniṣads and Bhagavadgītā. In one of these discussions in the Gītābhāṣya he categorically denounces persons who have not imbibed the right tradition in the strongest possible terms, saying that one without tradition should be condemned as a fool, even if he is proficient in all the Śāstra-s:

तस्मादसम्प्रदायवित् सर्वशास्त्रविदपि मूर्खवदेवोपेक्षणीयः ।

What I have said above should suffice to show that Saṅkarācārya was a firm believer and commited votary of tradition. But it is a baffling paradox of paradoxes that this unflinching adherent of tradition was also a vehement advocate of change and innovation. The truth of the matter is, he had the vision to differentiate between the genuine and spurious in tradition, between logic and sophistry, between tarka and śuṣka-tarka to use his own words. With such a vision, he could draw the clear line of demarkation between tradition and innovation and decide what to

keep in tradition and what to change or reject. He boldly demolished many traditions and creeds and also introduced such a sea-change within his own vedantic system that today he is remembered as much for his uncompromising adherence to tradition as for his penchant for innovation. His doctrine of māyā with its adjuncts, adhyāsa and vivarta represents such a drastic departure from the then current vedantic tradition that contemporary philosophers like Bhāskara frown upon him for corrupting the Upaniṣadic tradition. He was thus a conformist and a non-conformist in one, holding the scales even between tradition and innovation.

We have a very interesting instance of such an attitude in the unconventional opening of his magnum opus the Brahmasūtrabhāṣya without the formal homage or maṅgala-verse addressed to a deity or to ṛṣis or even with auspicious words like 'ath' or 'om', whereas he himself opened his earlier bhāṣya-s on the Upaniṣads and Bhagavadgītā with clear benedictory verses or formulae, he broke the tradition here and plunged into his commentary with his famous dissertation on adhyāsa. Probably, he was severely criticised for such adventurist departure from tradition and his disciple Padmapāda had to put up a strong defence to save his Guru's position and logically establish that the highest form of maṅgala was already implied in this famous opening sentence of the Bhāṣya touching on Yuṣmadasmatpratyaya and declare before the world that his great guru would always be the first to follow the traditional practices of śiṣṭa-s:

तदन्यपरादेव भाष्यवाक्यात् निरस्तसमस्तोपप्लवत्वं चैतन्यैकतानमात्मानं प्रतिपाद्यमानस्य कुतो विघ्नोप-प्लवसम्भवः । तस्मादग्रणीः शिष्टाचारपरिपालने भगवान् भाष्यकारः ।

These random samples should be quite adequate to show that Śaṅkarācārya maintained the perfect balance between tradition and innovations. To him, neither was tradition so sacrosanct that a departure from it would be tantamount to sacrilege; nor was breaking traditions the essential touchstone of revolutionary greatness. It is truely interesting that this characteristic balance between tradition and innovation, which is the crown of Śaṅkarācārya's approach to philosophical issues is reflected in his personal life too. This is excellently borne out by one of the most famous episodes of his life when he choose to break away from the ethical code prescribed for a sannyasin and performed the cremation and last rites for his mother, in the teeth of opposition and threat of ex-communication from the orthodox brahmins of the village Kalady.

Thus the epoch-making philosophical system thought evolved by Śaṅkarācārya from the Upaniṣad-s provides an edifying case of the happiest conceivable blend of tradition and innovations. It would be wrong to think that this was a solitary or exceptional case. No doubt Ācārya Śaṅkara's was a truly towering personality and the harmony that he achieved and exemplified might be of a very high order of excellence. But many Sanskrit writers in the fields of philosophy did attempt to reach this blend and succeeded with different levels of achievement.

Coming nearer down to our times, we had a similar case of tradition and innovations getting together and operating together in Ramakrishna Paramahamsa and in Swami Vivekananda, the former representing the highest excellence of traditional values and the latter representing the best example of dynamic innovations, the former embodying the tranquility of Sattvaguṇa and the latter expressing the power and vigour of rajoguṇa.

Though what I have said above about the ability of Sanskrit literary tradition to absorb changing ideas and make necessary innovations to adapt itself to socio-political conditions is wholly true with reference to the greater ones among Sanskrit writers, it cannot be denied that, by and large, Sanskrit writers have manifested a general tendency to be swayed by tradition. This is a tendency of Sanskrit, which could be seen in all branches of its literature, not only creative literature. However, in more recent years, creative Sanskrit literature has risen up to the call of change with great readiness. A general survey of creative Sanskrit literature during this century, particularly the post-independence period will easily bear this out. However useful such a survey may be, I do not propose to take up any such exhaustive survey in this address. Many such surveys have already been undertaken and the Sahitya Akademi has also piloted some similar attempts. Just by way of a random illustration, I shall briefly mention the innovations and the developments in the field of the modern Sanskrit novel - a genre not familiar to Sanskrit tradition, during the last decade. Thanks to the heights of perfection reached by Bāṇa , prose-writing in Sanskrit came to be looked upon as a difficult art. But it is highly gratifying to see that

modern Sanskrit prose-style expressed through the medium of the novels has shown its extraordinary flexibility and capacity to adapt itself to the exigencies of time, even while preserving its basic traditional structure in tact. This modern prose-style itself is an interesting example of the harmony of tradition and innovation operating in Sanskrit.

Mention may be made of the works of four novelists here Dr. Shrinath Hasurkar of Madhya Pradesh, who produced three novels within a short span and whose premature demise deprived modern Sanskrit literature of some more novels from his pen took to writing only very late, almost in the concluding phase of his career as a college Principal. Pratijñāpūrti, Ajātaśatru and Sindhukanyā are three of his well known novels. DR. Biswa Narayan Shastri of Assam too wrote his historical novel Avināśī, projecting the picture of eastern India of the seventh century of king Harṣa's times. This was followed by DR. Ram Karan Sharma's novel Sīmā, which strikes a new trend by introducing an under-current of allegory into the story in the typical manner of Indian tradition. It is no coincidence that all these novelists received the Sahitya Akademi's awards for Sanskrit literature. It reflects the demands of readership and the appeal of this modern form to the traditionally disciplined mind of Sanskrit readers. The last in the series of Sanskrit novels is the *Jayantīkā,* published in 1990, a truly perfect piece of craftsmanship from the prolific pen of the veteran octogenarian from Bangalore, who has authored nearly sixty works in Sanskrit. It is also no mere coincidence that these distinguished writers represent practically all regions of the country. Providing interesting evidence

of the development of modern Sanskrit writing in all parts of India.

This kind of innovation in form and context which is amply evident with many more modern forms like the short story, the lyrical songs and travelogues is no doubt gratifying in the context of the study centering round tradition and innovation in modern Sanskrit literature. But there is still another aspect of this study, which, to my mind, is even more important. That is the role of innovation in modern Sanskrit writing in projecting the true spirit of Indian tradition.

In my opinion, innovation has a considerably more vital part to play in modern Sanskrit literature than the mere adoption of new Western forms, hitherto unknown or the changes in content dictated by modern socio-political conditions. In fact, no serious damage will be caused to the development of modern Sanskrit literature if these new external forms were not added to those already extant in the Sanskrit tradition, nor even if modern Sanskrit literature stuck to its own traditional themes. The more important role that I have in mind for modern Sanskrit literature can be played equally effectively with the same traditional forms and themes, though the innovations in forms and themes can perhaps make for easier appeal.

The true innovation that modern Sanskrit literature needs today is not divorced from its traditional moorings; but is, on the other hand, derived from those very moorings. Modern Sanskrit literature can provide inspiration and direction to all humanistic aspects of future national development in India,

through new insights enshrined in its ancient heritage. This is a very major role of modern Sanskrit literature in the present context and has considerable potential for the future. By playing this role successfully, Sanskrit can stage a return to the national scene with a big bang. The innovations that are called for, for modern Sanskrit literature to play this role have to be rooted in the great traditions that are part and parcel of Sanskrit. For such a role, the innovations should not only co-exist with tradition but should get amalgamated with tradition. With such an amalgamation, innovation is absorbed by tradition and tradition loses itself in innovation. To use the familiar analogy of Sanskrit literary criticism, it is not sufficient for the two to be combined like tila-taṇḍula (a mixture of sesamum seeds and rice) as in saṁsṛṣṭi of figures but should become one with each other like nīrakṣīra (water and milk) as in the case of the figure Śaṅkara. In fact, I would like to stretch the analogy a step further and say that the integration of tradition and innovation should be analogous to the fusion of elements in a chemical compound, as in the case of the molecules of Hydrogen and Oxygen getting chemically fused to yield an altogether new product, namely, water. Hydrogen and Oxygen are, by themselves, great boons to life on the planet; but when they come together chemically, they yield a more precious gift to all forms of life on the planet, namely, water. In the same strain, I would say that tradition and innovation are boons by themselves to literature; but if they could get amalgamated and absorbed into one in Sanskrit literature, they could prove to be the highest possible gift to the Indian nation as well as to humanity at large.

In fine, I look forward to modern Sanskritist thinkers and Sanskrit writers to function as the true projectors of the fundamental spirit of the Sanskrit language and as zealous guardians of the wisdom enshrined in its vast literature. I look to the modern Sanskrit writer to throw up new insights and visions of social thinking wherein tradition and innovations will cease to be looked upon as opposites or as working at cross purposes. I look forward to the modern Sanskrit writer, whose innovations will draw inspiration from the Indian spirit instead of being guided by Western models as now. I look forward to the day when innovations in modern Sanskrit writings, creative and otherwise will move towards the eternal values ingrained in Indian tradition and strengthen the traditional values of Indian life. Likewise, I eagerly look forward to a turn in modern Sanskrit literature, where its deep-rooted tradition too will acquire a new dynamism which will enable it to welcome innovations and to absorb all that is good in the totality of modern life, including the best elements of Western values. I look to Sanskrit literature to usher in a new spirit of innovations which will be a sort of the untractable sharp razor's edge of the Kaṭhopaniṣad - *kṣurasya dhārā niśitā duratyayā* - which will cut across the so-called innovations, that have become a fashion in modern Indian literature and will prove to be an innovation among innovations and open the door for a resurgence of tradition itself in an innovated form, where the differentiating line between tradition and innovation will vanish and, consequently, tradition takes on the robes and roles of innovation and, vice versa, innovation echoes the eternal voice of tradition. In other words, I look to modern Sanskrit literature

(which includes the creative, the critical, the philosophical, the scientific and what not) to develop a new reorientation of the Indian attitude towards tradition and innovation, in which innovations do not run away from tradition but move towards it and tradition, like a mother, welcomes and receives innovations like her children in her warm embrace. I look forward to a prospect in which tradition and innovation will in one sole name combine and that sole name can be only Sanskrit.

Please do not think I am looking for the impossible of asking for the utopian or that I am myself after a *mṛgatṛṣṇikā* or that I am indulging in mere jugglery of words. Let me assure you, it is neither utopian nor verbal jugglery. Friends, let me confess, in all sincerity, that I do mean what all I have said. I am convinced that such a dynamic merger of tradition and innovations is possible under the umbrella of Sanskrit. My only appeal to you is not to dismiss my proposal summarily on your first impressions. Please do me the justice of pondering over it, before dubbing it as *mṛgatṛṣṇikā*. We all know that Kipling's prophesy that the East and the West will never meet has been totally falsified. Many modern Kiplings may say in the same strain-

Old is old and new is new
The twain shall never meet

But I am sure that this will also stand discredited. The day the old and the new merge within each other by the merger of tradition and innovation will be a crucial day for India and the world. May modern Sanskrit writers take up this challenge to usher in such a day is my fervent prayer. That will mean the birth of a second

Śaṅkarācārya as a harbinger of global bliss and peace for this strife torn world.

I am happy that we are talking about it in the soil of Bengal. Let us remind ourselves that Bengal did give the world three great gaints in our own times, in whom ancient Indian tradition and the innovations of the modern scientific age merged in varying degrees and in three varying patterns. I mean Vivekananda, Tagore and Aurobindo. It will not be vain to hope that the same soil of Bengal gives a twentyfirst century version of the Śaṅkarācārya of Kerala such a twentyfirst century reincarnation of Śaṅkarācārya will certainly be a fusion of tradition and innovation. I wish to conclude with the plea that the throbbing but extinguished spirit of a great literary critic made to his readers when he concluded his revolutionary thesis regarding the doctrine of dhvani. In a mixed tone of optimism and pessimism, he said, "As I say these things, which none else ever said before, I realise that I shall certainly be remembered by scholars, either in their search for a laughing stock or in their pursuit of the pure pleasure in their search for the new truth"

अन्यैरनुल्लिखितपूर्वमिदं ब्रुवाणो
नूनं स्मृतेर्विषयतां विदुषामुपेयाम् ।
हासैककारणगवेषणया नवार्थ-
तत्त्वावमर्शपरितोषसमीहया वा ।।



1 MODERN SENSIBILITY AND SANSKRIT LITERATURE (1850-1980)

-- **Dr. S.S. Janaki**

Sanskrit, the classical language of India, has had a history of nearly four thousand years in India. The antiquity of Sanskrit is well known but its continuity through varied phases is not less remarkable. Sanskrit is one of the languages recognised in the Constitution of India, and afforded a place in literary organisations like the P.E.N. and the Central Sahitya Akademi. The position thus accorded to it implies a certain volume of literary production in that language, which is not merely of archaelogical interest, but original, living and of contemporary significance.

Sanskrit authors, since ancient times, have always kept themselves in close touch with contemporary events and utilised freely the fresh material with which they came into contact. In the earlier phase, for example, there was the influence from Greece and Rome in subjects like astronomy. In the Moghul times Sanskrit writers learnt Persian, compiled

Perso-Sanskrit lexicons, and translated from Persian and Arabic.

In the modern times, the discovery of Sanskrit by the West had a two-fold effect on the one hand, Indians who received the modern education, woke into a new realisation of their cultural heritage. On the other, the impact of Western modes of thought and ways of life, led to a process of change in the traditional institutions and learning. With the establishment of the Rashtriya Sanskrit Samsthan, as the apex academic body, and the establishment of Sanskrit Universities in some centres, serious efforts are being made to combine the best aspects of the ancient indepth study of Sanskrit with the modern critical methods and the use of gadgets like tape recorder and computer.

The modern trends in Sanskrit literature have come about on account of the above reasons. The major forms in which the new interest expressed itself are the starting of Sanskrit journals, translation of Western classics, the growth of the short story, minor poem and the novel, the development of prose used for narrative, descriptive and critical writing in the form of a short essay or a long thesis and for general discussion and documentation, the cultivation of literary appreciation and historical criticism on Western lines and the exposition of modern scientific knowledge. Within the country itself, Sanskritists who read the latest works in the regional languages or wrote themselves in their mother-tongues too, rendered into the classical language the more noteworthy works, old or contemporary, from the regional languages, thus re-

enforcing the close association of Sanskrit with those languages. Thirdly, the new social and political movements in the public life of the country produced their repercussions on the Sanskrit writings, and here it is, in the literature produced by Sanskritists in the new context, that one sees Sanskrit alive in the full sense of the term as the vehicle of expression for contemporary life and thought. In this matter leading Sanskritists trained in colleges, Universities, Vidyapithas and the Pandits steeped in traditional learning have contributed usefully.

We could now, as a sort of survey, look into some of the modern contributions like original creations, short stories and Sanskrit renderings from other languages that reveal the author's capacity to reconcile contemporary sensibility with the rich wealth of a classical background.

Original Creations:

These writings have continued with the usual vigour and enthusiasm by the Sanskritists in the different parts of India. Following the ancient classical poets, themes from Rāmāyaṇa, Mahābhārata and Bṛhatkathā and the lives of great men like Buddha, were taken up and remoulded to their requirements by the moderners too. But with equal skill the modern writers were able to write felicitously on contemporary events also. For example, Mahāmahopādhyāya Pandit Lakshmana Sastri (1859-1919) from Tamil Nadu wrote not only the prose works 'Bhīṣmavijaya' (the life of Bhishma) and 'Bhāratasaṅgraha' (Summary of the Mahābhārata), poems like the 'Kṛṣṇalīlāmṛtam' and

'Bhagavatpādābhyudayam' (on the life of Ādi Śaṅkara), but also the Nāṭaka 'Dillī-sāmrājyam'. In the five acts of the last mentioned play Sri Lakshmana suri describes vividly an important historical and political event that happened at Delhi at the beginning of the 20th century, namely, the coronation of George V and the imperial Durbar held at Delhi in this connection with great prestige and success. This play is an early attempt to adopt the Sanskrit language to express modern ideas and institutions.

The poem 'Yaduvṛddha-sauhārda' (Madras, 1937) by pandit A.Gopala Iyengar is on the sacrifice of the British empire by Edward VIII for the sake of his beloved. The ghastly first world war too had its repercussions on the Sanskrit poets. An Andhra poet, Tirumala Bukkapattanam Srinivasacharya, affected by the war wrote the composition "Angla-Jarmani-YuddhaVivaraṇa".

The Indian national spirit awakened by Mahatma Gandhi and followed by great leaders like Jawaharlal Nehru and Subhash Chandra Bose did affect the sensitive Sanskrit writers. Many short and long poems are available on the subject. Some of them are purely cultural, which produced reflective poems, in elegiac or lyrical style, bemoaning the eclipse of past glory or conjuring up a vision of the future. There are yet others that gave expression to the patriotism, exhibited during the period and as inspired by the freedom movement that swept the country. These works covered a wide field; those that are general in treatment, refer to Mother India, or the National Flag, and those that are directly on Mahatma Gandhi, his life,

and the acts of Satyagraha that he undertook. Amongst the works on the Mahatma, " The Gandhi Sutras" (Madras,1938, 1946) by Dr. D.S. Sarma, well known philosopher and critic, is unique. In this composition the author, has condenced the teachings of Mahatma Gandhi in 108 cryptic sutras. The text is in three chapters. The first gives the general principles in life, the second deals with Satyagraha, and the third, witih the non-cooperation and Civil Disobedience.

Sanskrit scholars were also appreciative of the valuable contributions to Sanskrit by Western Indologists. Prof. Max Mueller, well known for his rich contribution to varied branches of Sanskrit, is the hero of the play 'Mokshamulara-Vaidushyam' by Dr.Bhavani Sankara Trivedi (Delhi,1981). This is a playlet in three acts and brings out the interesting events in the life of Max Mueller (1823-1900) like the circumstances of his bringing out the Vedic treasures stimulated by the lectures of prof. Burnouf at College de France, Paris and his meeting with Swami Vivekananda at Oxford. Towards the close of the play Vivekananda asks Max Mueller when he would be visiting India. In a moving reply, Max Mueller says, "I love three things most, living at Varanasi, bathing in the holy Ganges and study of Vedic and philosophical texts". But he adds in a faltering voice," If I go to India I am sure I would not return to England. My friends like you,(that is, Vivekananda) may have to perform my funeral rites there itself".

Such was his attachment to India. In fact Max Mueller himself, recalls his first acquiantance with India thus:

"I well remember when I was at school, one of my books had a large picture of Banaras on the outside. It was a very rough picture, but I can still see the men, women and children as they stepped down the ghats to bathe in the waters of the Ganges. That picture caught my fancy and set me dreaming".

Minor poems and short stories:

These two categories are not entirely new to classical Sanskrit literature. But the form in which they are available now is due to the impact of the West and on account of the Sanskrit periodicals being published in some parts of India.

Almost all modern educated Sanskritists with the gift of writing in Sanskrit have contributed to the minor poem. Classical Sanskrit has the tradition of Muktaka-s, Kalapaka-s, Śataka-s, etc. But after the model of the Western minor poem, present day Sanskrit poems deal with specific ideas and subjects within the compass of a limited number of verses. Almost all serious topics and all everyday subjects in a lighter vein, like coffee, railway, radio and football come under the perview of the minor poems.

Sanskrit enthusiasts took up the short story in the fashion of the modern Western story with one main incident, one of two predominant characters and finally the unravelling of the plot. The short stories now available in Sanskrit journals and separate collections

are quite large in number. Old and modern themes are dealt with in them.

We would now see a couple of new types of short stories, which are adopted by the modern writers. One of them is the story narration through Anyokti (or Anyāpadeśa) or description of a noncontextual object which runs through in a parallel way so that it reveals vividly a situation or a subject on hand. Such narrations through animal characters is well known in India and outside. A similar medium could ofcourse be tree and other nature objects and abstract things. This type is available in early Sanskrit but mostly in Subhāṣita-s, or stray moral verses. Story narration through Anyokti was not common.

An example of this in modern literature can be seen in the story 'Hiraka' (Diamond) of Pandit Mathuranath Sastri (published in Saṁskṛta Pratibhā Vol. I, ii, 1959, pp.152-55). Another unique feature of Hiraka is that it is an autobiography as well. In this a person with extraordinary virtues and learning, not being properly recognised in the world due to adverse fate, recounts his own story under the pretext of 'Hiraka' (Diamond).

> Kaścana lokottaraguṇaśālī vidvānātmano sādhāraṇaguṇāntattvataḥ samādarakāra-kaṁ guṇagrāhiṇāṁ viguṇadaivavaśād alabhamānaḥ svajīvanavṛttaṁ vairāgyāt hiraka' kathā- miṣeṇa varṇayati.

Introducing its genesis and unfortunate adventures in life the diamond says that it had its origin in the place Kimbali in south Africa. From there it

ultimately reaches India where it is owned by different persons who did not know its worth. An ascetic on the banks of the Ganges was the last person to own it. After many years the ascetic hands over the diamond to one of his sincere devotees saying-" My dear child, there is nothing with me except this stone, I give this to you".

The devotee is an agriculturist by profession. Thinking that his children will spoil the stone memento from his teacher ascetic, the farmer fixes the diamond stone in his furrow's handle. After few years a diamond merchant happens to notice the diamond and immediately recognises its real worth. Although the poor farmer wants to have the stone memento of his teacher, still the price of one hundred rupees offered by the jeweller, although a poor price for the diamond, is an attraction for him and he agrees to part with it. The heart of the diamond is at its breaking point, as due to its illluck, even the jeweller does not pay its real price. When the jeweller opens out his bag and finds out the real condition of the diamond, he beats his head and cries out, "Friend, diamond, all these days, rolling under the feet of persons you just mumbled. Then you were disgraced on the banks of the Ganges, thrown inside the rags of the ascetic and tied on to the furrow handle by the foolish farmer. You put up with all this, with mouth closed. Now you are greatly honoured by me. But then, why are you refractory at this moment". The Diamond says in a very low tone perhaps the jeweller did not even hear -- "I have undergone throughout my life both regard and disregard. The rich people who bought me did me honour. Those who did not know my worth disregarded me. But now that you,

a jeweller, estimate my worth as only one hundred coins is what breaks my heart; you would get more than thousands of coins even by selling these bits of mine."

Another interesting feature of a few short stories is their realism. P.S. Subbarama Bhaṭṭa from Kerela is a writer to be noted in this connection. His writings have been published in the early issues of the Samskrita Pratibha. Whatever be the theme, there is striking naturalism in its treatment. The author makes the reader feel the story. The simple, idiomatic prose interspersed with pithy, forceful dialogues, makes an impressive reading, and a lasting impression too. The Ābhira-kumara (Samskrita Pratibha II.i. 1961 pp. 26-97) is the simple story of a cowherd. He studies Sanskrit language and literature diligently under the benign care of a Sanskrit teacher in the village Upasata in Kerala. Before admitting him as a student, the following dialogue takes place between the student and the teacher :

'My dear, What is your name?'
'Revered Sir, Govinda'.
'How old are you'?
'Ten'
'In which school do you study?'
'I don't study anywhere. Father says there is no money for study'.
'Who is your father? What is his name'?
'His name is Śaṅkara. He grazes the cows of the village'.

The teacher meets the father Śaṅkara, who sincerely feels that Sanskrit learning will serve no purpose for his son. Still due to the compulsion of the teacher Śaṅkara admits his son into the local Sanskrit pathasala where

there is always the dearth for students. Govinda is quick in grasp and intelligent. Once the wife of the teacher suffers from severe headache, and no medicine quells her suffering. The devoted Govinda gives her a medicinal herb brought from the forest by Śaṅkara. The practical knowledge of Śaṅkara opens the eyes of the teacher and he starts to study Ayurvedic medicine.

Like the above there are some touching incidents in the stories of Subbarama Pattar, and the narration always touches something quite realistic. In Unccha-vṛtti there is a true delineation of the 'gleaner', who is known only as Uncchavṛtti to villagers, although skilled in arts, learned and a man of high principles. In Suvarṇapuṣpam the Tulasi plant in the courtyard of the orthodox couple Ranganatha and Kalyani, and worshipped daily by their daughter Ganga, is a silent witness to all the happenings in the household.

Social themes are often found in many short stories, novels and novelettes. For example, in the Kathapancaka (bombay 1933) Pandita Kshama Rao, a versatile and progressive writer, deals with topics like social reform child-marriage and early widowhood.

A sample of some highlights from a few categories of modern writings is seen above. There are other types of modern writings that deal with historical material, scientific information, literary criticism, travel, etc. During the last century a number of Sanskrit periodicals were started in different parts of India by enthusiastic Sanskritists. These journals have played an important part in infusing a fresh life into

Sanskrit. Apart from publishing different categories of literature, the periodicals freely discussed in essays and editorial notes every contemporary event, social question, fresh reform, and change. All these subjects have been discussed in a direct and simple prose style with emphasis on the information content, in the growth of which these periodicals have been greatly responsible.

During the last two decades there is a special emphasis in some centres at Madras, Tirupati, Bangalore, Orissa and Pondicherry in reviving Sanskrit as a spoken language. In this connection various programmes like methods of teaching and simplification of Sanskrit are being carried out.

A noteworthy contribution during the last century is the Sanskrit translation of major and minor works in the different parts of India and all over the world. The Samskrta Pratibha allotted a separate section for such translations. The Sahitya Akademi is also organising seminars on the subject and honouring the translators every year. Of course, these translations are to be adequately and critically dealt with in a separate session during the current seminar. What is noteworthy now is that the modern Sanskrit is enriched by such renderings. Again by rendering these varied literature in the common language of Sanskrit, it has not only to be made possible to promote mutual understanding but also to bring out unity in the country.

From the above brief survey of modern writings it is evident that Sanskritists scattered in different parts of India are puttingforth enthusiastic efforts to keep their language alive, by keeping themselves abreast of

the contemporary events and incorporating new themes, styles of expression and communication. The efforts of the present-day Sanskritists give the assurance that they would always be able to rise to the occasion; and that with their deep roots in tradition and sensibility to make reasonable adjustments within the tradition, they are prepared to keep up the glow of language and the culture represented by it to continue sucessfully, even in the midst of great changes in value systems in India and outside.



2 CRITICISM OF LITERATURE IS LITERATURE

-- Dr. Rabi Sankar Banerji

Indian literary criticism of bygone days is designated as Alaṁkāra Śāstra. Dr.S.K. De called it Sanskrit poetics taking obviously the cue from Aristotle's Poetics. But the fact is that works of the eminent literary critics in Sanskrit like Daṇḍin, Ānandavardhana, Abhinavagupta, Mahimabhaṭṭa, Kuntaka and Jagannātha are pre-eminently works of creative art. These works act as pointers to excellences and they revel in appreciation rather than in denunciation. They represent a genre of literature which is sadly omitted in the list of types of poetry in the works on Sanskrit poetics. Ānandavardhana's Dhvanyāloka vis-a-vis the immaculate Dhvanyāloka-Vṛtti is by itself a piece of magnificent literature. Kuntaka, Mahimabhaṭṭa, Jagannātha - all have consciously or unconsciously emulated this wonderful

Dhvanyāloka Vrtti and this is why the works like Dhvanyāloka, Vakroktijīvita, Vyaktiviveka and Rasagaṅgādhara represent in fact alaṁkāra - sāhitya or alaṁlakāra literature in Sanskrit poetics. They dwell on various alaṁkāra precepts, but their appeal lies mainly in their literary flavour.

It is said that doctors live on the diseases of others; lawyers live on the quarrels of others and the critics too live on the poetics, plays and epics composed by others. But the authors of creative literature like poems, plays, etc. made no secret of their ill-disposition towards these critics. Ben Johnson remarks- 'some will say critics are a kind of thinkers who made more faults than they mend ordinarily.' Keats called them dark-haired critics. Goethe went on to the extent of saying - 'kill the dog, he is a reviewer'. Rājaśekhara in the *Kāvyamīmāṁsā* has noted the review-works as the result of a literary genius which is called by him bhāvayitri pratibhā. But neither Rājaśekhara, nor any other critic has accepted Alaṁkāra works as specimens of literature. These people admitted Bandha-Kāvyas, and so many Citra-Kāvya-s, but appreciation of literary merits of poets does not figure as any specimen of literary exercise by these people like Ānandavardhana and others.

A critic appreciates or denounces a literary endeavour while he searches for the exact creative mood of the author, the complex of emotions and ideas that is at the core of the work. A critic analyses the cause of our enjoyment of a particular work. He reflects upon his enjoyment and to the best of his ability analysis the causes of it, and traces those

qualities in that particular work which has turned itself as a fountainhead of all delight and enjoyment. In that process a critic illuminates our understanding of the work, elucidates the meaning and structure, analyses the technique, communicates his delight, and enables us to grasp the vision it embodies. We may remember the observation of a cirantana(ancient), critic Daṇḍin -

guṇadoṣaṇaśāstrajñāḥ kathaṁ vibhajate janaḥ /
kinmandhasyadhikāro'sti rūpabhedopalabdhiṣu //
(Kāvyādarśa, Chap.I. 8.)

Shakespeare's plays may be read by anyone, but when we read Coleridge or Bradley's evaluation of Shakespeare we are very well guided as to how to read a Shakespearean play. In other words Coleridge, Bradley, Eliot and other critics help us in our enjoyment of the flavour and merits of Shakespearean works.

These critics like Hazbitt, Eliot, Coleridge, and Bradley have their way of presenting their impressions. They too are artists. They have illuminated what they have created by their imagination and interpretative skill. They thus recreate the works under review with their mind and make us share their response. As an ordinary reader reads Coleridge, or Bradley's appraisal of Shakespeare he begins to see the Shakespearean tragedy as it should really be seen.

These critics are born artists. They stand in their rights as poets. It requires a poet to fathom the heart of a poet. An ancient critic Daṇḍin while pointing out to an enthralling merit of Srutyanuprāsa in poetry

writes another enthralling piece of poetry whille describing the moon with the black spot -

candre śarannisottaṁse kundastalakavibhrame /
Indranīlanibhaṁ lakṣma saṁdadhātyalinaḥ śriyam //

Ānandavardhana's Dhvanyālokavṛtti couched in immaculate prose is accepted as the most authoritative alaṁkāra - text in Sanskrit poetics. Ānandavardhana claims himself not as a law-giver but as a codifier of the famous Dhvani principles. In somewhat lengthy prose explanation of the very first kārikā verse of the Dhvanyāloka he has put on record the notable dissenters on the principle of Dhvani. But the narration of all these dissenting voices has definite marks of elegance.

He narrates thus;

kiñca vāgvikalpānamānantyāt saṁbhavatyapi vā kasmiṁścit kāvyalakṣaṇavidbhiḥ prasiddhairapradarśite prakāraleśe dhvanir dhvaniriti yadetad alīkasahṛdayatvabhāvanāmukulitalocanair nṛtyate tatra hetuṁ na vidmaḥ sahasraśo hi mahātmabhir anyairalaṁkāraprakārāḥ prakāśitāḥ prakāśyante ca/ na ca teṣāṁ eṣā daśā śrūyate / tasmāt pravādamātraṁ dhvaniḥ/ na tvasya kṣodakṣamaṁ tattvaṁ kiñcid api prakāśayituṁ śakyam //

The strident and stiff attitude of some Dhvani dissenters is expressed here by the poet

Ānandavardhana in an appropriate language where sounds and expressions like:

"Dhvanir dhvaniriti yadetad alīka-
sahṛdayatvabhāvanāmukulita locanair
nṛtyate" -

echo the sense of dissension. Ānandavardhana exhibits an air of nonchalance when he puts at the end of the Vṛtti under the first Kārikā the observation of his contemporary Manoratha, the poet, on the issue of Dhvani.

Yasminnasti na Vastu Kiñcana manaḥprahlādi sālamkṛti
vyutpannairacitam ca naiva vacanairvakrokti-śūnyam ca yet /
kāvyaṁ taddhvaninā samanvitam iti prītyā praśamsan jano
no vidmo'bhidadhati kiṁ sumatinā pṛsṭaḥ svarūpaṁ dhvaneḥ //

With abundant mental equipoise the poet Ānandavardhana gloats over the clamour and din that has so far been raised against the Dhvani principle that decidedly pinpoints the marks of beauty par-excellence in a creative literary art of yesteryears. As a true poet he decides to unfold the true nature of beauty bit by bit. He takes up a simile first to clarify poetic beauty par-excellence called Dhvani. Quoting the kārikā :

pratīyamānaṁ punaranyadeva
vastvasti vānīṣu mahākavīnām /
Yattatprasiddhāvayavātiriktaṁ
vibhāti lāvaṇyamivāṅganāsu // (Dhva.4.)

He goes to put up an exhilarating prose vṛtti under it.

pratīyamānaṁ punar anyad eva
vastvasti vāṇīṣu mahākavīnām /
...
yathā hyaṅganāsu lāvṇyam pṛthaṅnir-varṇyamānam nikhilāvayavavyatireki kimapy anyad eva sahṛdayālocanā-mṛtam tattvantaram tadvadeva so'rthaḥ /

The method of interpretation of poetic beauty adopted by Ānandavardhana bespeaks his poetic disposition. Unlike a philosopher he has taken up first the tender-most mode of explanation with the help of a very cogent simile. Dhvani represents the sum-total of excellences that a literary piece embodies. A true poet as he is he waits upto the middle part of the first flash uddyota of the Dhvanyāloka to put up the quintessence of poetry called by him Dhvani within the straitjacket of a precise definition. In the Vṛtti he is not at all overzealous to show the exact meaning of each constituent in the Dhvani definition. He has picked up examples and counter examples in all these four chapters after having gleaned them from the great epics, folk-poetry and popular plays, under Kārikā - I, he has stated that this Dhvani lies embedded in the two famous great epics the Rāmāyaṇa and the Mahābhārata

(tasya hi hvaneh svarūpaṁ sakalasat-kavikāvyopaniṣadbhūtam atiramaṇīya-maṇiyaśībhiścirantanakāvyalakṣaṇavidh-āyinām buddhibhir anunmīlitapūrvam, atha ca rāmāyaṇa mahābhārataprabhṛtīni lakṣye sarvatra prasiddhavyavahāraṁ lakṣyatām sahṛdayānām ānando manasi labhatām pratiṣṭhām.)

But he has waited till the end of the Dhvanyāloka to unfold the true meaning of the two great epics as containing the Dhvani of Pathos and Dhvani of Śānta. His Dhvanyāloka has here reached a climax while he has brought in focus in the fourth flash under kārikā the pathos as the abiding note of the Rāmāyaṇa and śānta or quietistic note as the key-note of the Mahābhārata. As a poet he has chosen to reveal the nature of poetic beauty par-excellence vis-a-vis Dhvani bit by bit with the help of multitudinous examples of verses and at the end he has shown it admirably as constituting the elan or life-breath of the two magnificient literary pieces like the Rāmāyaṇa and the Mahābhārata. Like a piece of excellent literary art the Dhvanyāloka has passed through grades higher and higher and reached ultimately a point of culmination when the inner meaning of the *Rāmāyaṇa* and the *Mahābhārata* has been affixed as the Dhvani of Karuṇa and Śānta respectively. Thus Ānanda-vardhana's *Dhvanyāloka* is a graded text on the Dhvani-principle, reaching its zenith with the delineation of the inner-meaning hitherto not unfolded of the two popular great epics. Aristotle's Poetics available in fortysix sentences notes the traits of serious dramas and in that process has laid bare the requisites of literary art in European cum-world literature in no uncertain terms. But this Aristotle is not known as a creative artist, but Ānandavardhana, as described by the twelfth century Kasmirian poet Kalhaṇa, is a poet

kavir Ānandavardhanaḥ /
(Rājataraṅgini, Chap.V)

and his *Dhvanyāloka* comprising mainly his immaculate prose vṛtti represents the best creative work of thiṣ poet-critic. Ānandavardhana is best known not by any other creative works like Deviśataka and Arjunavarmacarita but by the master alaṁkāra treatise Dhvanyāloka.

Mahimabhaṭṭa, another Kasmirian poet, has chosen to debunk this Dhvani principle in the Vyaktiviveka. He has subjected at first the Dhvani definition in the Dhvanyāloka to a systematic and scathing attack. But in that process of fault-finding in the very definition of Dhvani this Mahima has succeeded in highlighting the supremacy of the poetic excellences that a literary piece is supposed to embody. This Mahima has subjected to penetrating analysis a heavy mass of ślokas from the epics, historical writings, poems and plays but his analysis of poetic faults does not make us hypercritical about the famous and popular Sanskrit literary pieces, it rather helps us relish avidly the quintessence of poetic beauty in the works of Bāṇa, Māgha, Bhāravi, Kālidāsa, Bhavabhūti and Amaru. After going through the pages of Mahima's Vyaktiviveka and Ānandavardhana's Dhvanyāloka our literary taste is whitted and much refined and we are led as if into a garden of perennial beauty and bliss. Kṣemendra wrote Kavikaṇṭhābharaṇa and Aucityavicāracarcā and Kuntaka at a later date wrote Vrakroktijīvita to carry further Dhvanyāloka's analysis of poetic beauty. Kuntaka's prose Vṛtti though has lapsed into unnecessary verbriage and flourish at timẹs it has imbibed nicely the elegance of Ānandavardhana's prose Vṛtti at the core. Jagannātha has given another scintillating garb to the

speculation of poetic beauty in the line of Ānandavardhana by putting up an exceedingly elegant prose style in the well chalked out work Rasagaṅgādhara. Apart from Kalhaṇa's Rāja-taraṅgiṇī and Kṛṣṇamiśra's Prabodhacandrodaya illustrating Ānandavardhana's poetic essence of śānta we have no creative work of note since thirteenth century downwards. It is the magnificent work of literary criticism like Dhvanyāloka, Vyaktiviveka, Vakroktijīvita and finally Rasagaṅgādhara that represent gloriously the literary efforts of the later periods and creative writing in Indian literature. Jagannātha in the latest work on Indian poetics has reverted to many points first ushered in by Daṇḍin, the author of Kavyādarśa. We can understand properly the worth of Daṇḍin's stanza cited above

guṇadoṣānaśāstrajñaḥ kathaṁ vibhajate janaḥ/
kimandhasyādhikāro'sti rūpabhedopalabdhiṣu //

if we go through the literary critiques of these stalwart critics. The study of Mahābhārata, Rāmāyaṇa and Kālidāsa's poems becomes meaningful and a real thrill if and when we have gone through the pages of Dhvanyāloka, Vyaktiviveka and Rasagaṅgādhara. These literary works of the literary critics have commented upon the creative writings of the ancient period to help us enjoy the hilarious mirth and aesthetic beauty of the earliest works of that period with all our senses. Commentary upon literature is a sequel to literature and a pointer to literary beauty and indeed Indian literary criticism can claim a lot on this count.



1 MODERN SANSKRIT POETRY

-- Prof. Rewaprasad Dwivedi

The poetry of modern age expressed in Samskṛta language is going on maintaining the classical idiom of expression and an innovation in spirit as found in the literature of other languages. The modern age of Samskrta poetry is calculated, here, from today to the age of Pandita Jagannātha of 17th century A.D., covering the span of about three centuries past. In their monographs on contemporary Samskrta literature, the Sahitya Akademi have made available a detailed history of modern Samskrta literature also. Actually it needs a full time programme of investigation, collection and documentation of newly published Samskrta literature. In the absence of complete documentation one may take up the literature of some decades only for study. In this paper I shall try to present a survey of the poems published during the last two decades i.e., 1971-1990 and which I have with me in my personal collection.

Lyrics

It is a matter of pleasure that even today almost all the genres of poetic fiction are going on developing both in terms of quality and quantity in Samskrta language also. Lyrics and Epics both have been seeing the light of day during 1971-90 in a large number. In the literature of this span of time Samskrta came foreward with three types of lyrics viz., National, Devotional and Emotional. Of these the first: National lyrics have been going on receiving popularity among writers. Next to it the devotional composition proved its potentiality to exist and prevail, leaving the emotional writing aside. In a brief survey of these poems some works of outstanding merits are taken for consideration.

National lyrics

(1) The poem named बाङ्ग्लादेश of Sri Ramesa Candra Sukla of Aligarh is published in 1972. In its verses 208 in number the war against Pakistan and its consequences are given due response. It may easily be regarded as the document of India's history related to the emergence of Bangla-desha. However, it does not give up the character of poetry. The work is dedicated to the then Prime Minister, Mrs Indira Gandhi. Mr. Mujibur Rahman has also been here remembered with honour. Russian aid to India has been given due place in the poem and the creation of this new Nation is hailed in the terms :

जयतु जयतु देशो बाङ्गलाख्यो जगत्याम्

(208 V)

(2) In the year 1978 the प्रतापविजयम् composed some time in 1930 by Sri Isadatta Sastri has been published from Allahabad. In the praise of सरस्वती the poet says :

भूयो निनादय निनादय वाणि वीणां
शश्वच्चराचरविनोदविधौ प्रवीणाम् ।
यन्निस्सरत्स्वरसुधारसपानमत्तो
भूयात् नवाज्यमजरैः शिशुरीशदत्तः ।।

After an introductory statement of 33 verses the poem starts with the description of रणाप्रताप, देशदशा, प्रतापप्रतिज्ञा, मानमानहानिः, राणारणघोषणा, रणाङ्गणे राणाप्रतापः, कुन्तकौचित्यम्, प्रतापविजयः, and हल्दीघाटी. All these sub-sections are full of glory and enthusiasm. The language of the verses has been seen in all the sections running with a strange speed. For example-

त्वं छिन्धि भिन्दि परिदारय ताडय त्वं
त्वं खण्डय ज्वलय पातय कुत्रचित् त्वम् ।
आदेशयन् मनुपदं विपदङ्कमूर्ति-
र्युद्धे प्रतापनृपतिर्द्रढिमोत्कटोऽभूत् ।। ४० ।।

About हल्दीघाटी the poet says :

सैषा स्थली चकितचेतकचङ्क्रमाणां
सैषा स्थली कुटिलकुन्तपराक्रमाणाम् ।
सैषा स्थली प्रियतमाश्रयसुतोभराणां ?
सैषा स्थली भयकरी नरपामराणाम् ।।

(3) 'भाति मे भारतम्' is the work of Dr. Ramakanta Sukla of Delhi. In its 108 verses a graphic and exhaustive account of the developing India is made vivid. It is full of information about the economic growth of the country and the heroic deeds of freedom fighters.

(4) भारतशतकम् of Prof. Paramananda is more impressive in this regard. In 114 शार्दूलविक्रीडित verses he has given a large data of freedom fighters, worthy of admiration.

(5) In the poem सरसी of mine patriotism has been the predominant theme. It is a dialogue between lotus flower and swan before they are separated by the hot season of summer from the lake wherein they have spent together eight months. Swan prays- "dear friend: We are departing for heavenly home the lake called Manasa on the Himalaya-s. No summer is seen in that region and therefore we live there with no difficulty whatsoever. Come with us. We shall carry you on our wings." The lotus thanks the swans, praises their homeland, expresses his anxiety to visit the same but regrets his inability due to his love for the motherland the very lake in which he took birth-

या मामपालयदवधविधानयच्च ?
शोभां परां कविषु विश्रमकीर्तिपात्रीम् ।
कृच्छ्रेऽघतां पृथगनाश्रववत् विहाय
मामा समुन्मदत एव न किन्तु हंस ।।

(6) In the XXIV canto of Svātantrya-sambhavam the verses from 14 to 111: रे देश रे दयित etc., are also of the same spirit of patriotism. They could be taken as an independent lyric if printed separately.

Emotional lyrics

Among the emotional lyrics 405 verses of कापिशायिनी, published in 1980 and the 700 verses of मृद्वीका, published in 1983 fall into the category of Parsian-poem like, मधुशाला etc., of बच्चन. DR. Jagannātha Pathaka has started this new path of literary writings even in Sanskrit language. In the verse :

कुसुमावलिषु व्यथामहं न हि मृद्वीषु कदापि कामये ।
परमत्र नु किं विधीयतामिह जन्मन्यपि कण्टकोऽभवम् ।।
(मृद्वीका, ५-११)

Totally irrational is the idea wanted to be communicated, as the flower and thorn do not create the image of opposite individuality in tree. However, the following sense of love and satisfaction is really attractive in its tenderness.

वसनान्तरिता अपि क्षणं पदयोरङ्गुलयस्तवेक्षिताः ।
इयतैव हि सिद्धिरात्मनो न कृपा स्यादिह ते ततोऽधिका ।।
(मृद्वीका, ६-२७)

Though DR. Jagannatha Pathaka did not care for the grammatical rules his भारतशार्दूलविक्रीडितम् is welcome

धिक् तान् संप्रति कामिनीकुचभरच्छायासु ये शेरते
धिक् तान् ये बत काञ्चनध्वनिगुणं सर्वस्वमामन्वते ।
धिक् तान् ये परिशीलयन्ति परितः स्वादूनि वस्तून्यहो
प्राक्रन्तेऽद्य हिमालये रिपुगणैः स्वस्थान् धिगार्योद्भटान् ।।
— (कापिशायनी, जह. ७५.)

Dr. Ramasamkara Tiwari's वैदेह्या अतीतावलोकनम्, Velankara's मेघदूतोत्तरम्, etc., Parikhit Sarma's जानपद-नृत्यगीतमञ्जरी, Dr.Vameswara Pathaka's प्लवङ्गदूतम्, Pt. Sudhakara Sukla's देवदूतम्, Sureshcandra's वीरोत्साह-वर्धनम्, Diwakara Mahapatra's मानससन्देशम्, Dr.Hari-datta's गीतकन्दलिका, with उत्कलिका, Dr.Puspa DikSītā 's अग्निशिखा, Dr.Candrabhanu Tripathi's मङ्गल्या, pt. Ratinatha Jha's रेखा, Prof.K.T. Pandurangi's काव्याञ्जलिः, Dr.Kesavacandra's अलका, Pt. Ananda Jha's आनन्दमधु-मन्दाकिनी, Pt.Ramakisora Miśra's वसन्ततिलकम्, with काव्यकिरणावलिः, Sri Gauri Prasada Jha's सुषमा, Dr.Visnuraja Atreya's व्यथाविधा, Prof.Vedakumari and Prof. Ramapratapa Sastri's, and DR.Rajendra Miśra's नवासृकमालिका, are the poems which matter.

Lyric-poems are composed in the form of शतककथा also. A large number of this type of poems has come to light in Samskṛta during the years 1971-1990. They may be enlisted as following.

Sri Ramesacandra Sukla's ब्रह्मानन्दशतकम् or विभावनम्, Pt. Kalikaprasada Sukla's सूर्यशतकम्, Prof. Rajendra Miśra's पराम्बाशतकम् with आर्यान्योक्तिशतकम्,

Prof. Paramananda's परमानन्दसूक्तिशतकम्, A.N.Tripathi's वाणीप्रणतिशतकम्, Sri Sundara Sarma's श्रीनिवासशतकम् with छायापति(सूर्य)शतकम् A.N.Pandeya's श्रीदुर्गाशतकम्, Dr.Mrs. Nalini Sukla's वाणीशतकम्, Dr. Mithilesa kumari's व्यासशतकम्, Dr.Sivadatta Sarma Caturvedi's more than 60 शतक-s like अरविन्दशतकम्, लेनिन् शतकम्, मालवीयशतकम्, गान्धीशतकम्, कार्लमार्कशतकम्, रवीन्द्रशतकम्, etc., and an anthology of seven शतक-s : स्फूर्तिसप्तशती are the titles which deserve attention. Following works of this (emotional) category are unique in modern Sanskrit literature-

1. प्रज्ञापारिजातम् by Prof. R.V.Joshi
2. स्वरभारती by Prof. Paramananda Sastri
3. शिवशुकीयम् by Dr. R.K.Sarma
4. श्रीरामकृष्णगीता by Dr. Tryambaka Blandarakar
5. प्रमथः by Prof. Rewaprasad Dwivedi
6. शतपत्रम् by Prof. Rewaprasad Dwivedi
7. तीर्थभारतम् by Prof. S.B.Varnekara

The poems नर्मसप्तशती of Dr. B.P. Tripathi (Vagisa Sastri), हासविलासः of Dr.P.Sastri and हीरोचरितम् of Dr.Vaneswara Pathaka are of humour in nature. They may amuse the reader upto a limited extent. In प्रमथः The poems मृत्यो and प्रलापः are of universal standard.

Devotional lyrics

Under this category of modern Samskṛta poetry the करुणाकटाक्षलहरी and श्रीगोवर्धनगौरवम् of prof.

Rasikavihari Joshi touch the heart first. पराम्बाशतकम् of Dr. Rajendra Miśra, करुणात्रपुजाञ्जलिः of Dr. Rama Śaṅkara Miśra and राष्ट्रगुरुसहस्रनामस्तोत्रम् of Dr. Sivadatta Sarma also belong to this category.

The poems based on Tantras and metaphysics deserve their place in this category if not special one. Dr. Paramahamsa Miśra's Madhumayam Rahasyam and Swami Pratyagātmānanda Saraswati's Vichitra-ślokamañjarī fall into the category of Tantrik poems. The poem Srirevabhadrapeetham of mine deserves the analysis under the same category. The holy river Narmada, also called Rewa is its subject. The civilization and culture of Narmada valley have also been textured with skill in the poem of 167 verses in four metres viz., शार्दूलविक्रीडितम्, स्रग्धरा, शिखरिणी and वसन्ततिलक. The philosophical aspect of river worship in this context is so introduced that the pessimistic attitude of philosophies is ruled out. Even the philosophy of शङ्कराचार्य जी is put in brackets.

Some of the modern lyrics of Sanskrit are given Persian tunes of Gajhal, Kauvvali, Dadara, etc. An anthology of this type of lyrics is published by the Ganganatha Jha, Central Sanskrit Vidyapiitha, Allahabaḍ. Dr. Bacculala Avasthi, (Ujjain) Dr.Puspa DikSītā (Bilaspur), Dr.Vindhyeswari Prasada (Ujjain) and Dr.Rudradeva Tripathi (Mandasore) are the illustrative example of this trend. Even the tune of Biraha famous in the castern region of India is introduced in Sanskrit songs and they are also proved attractive. A separate category of singer poets, male and female both, can easily be derived and Dr.

Rajendra Miśra, DR. Haridutta Sarma, Dr. Balini Sukla, Dr.Rudra Deva Tripathi, Dr.Iccharama Dwivedi, Dr.Parikṣit Sarma (Puna), Dr. Harirama Acarya (Jaipur), DR. Sriniwas Rath (Ujjain), Dr.Ramakanta Sukla (Delhi), Dr. Radhavallabha Tripathi (Sagar) are remembered therein. The modernity due to the modern tunings, metres and dialectical impression can also be marked in the new works of Sanskrit literature. Dr. Bhaskaracarya Tripathi, Dr.Sudhakaracharya Tripathi and a few other poets are keenly involved in this trend of Sanskrit writings. Poems are composed in Sanskrit also on the lines of Chāyāvāda, Rahasyavāda and Pragativāda famous in Hindi field. Dr. Bhaskaracarya, Dr. Mudgal (Varanasi), Dr. Kamaladatta are the bright names of this inclination of writing.

The descriptive poetry and the poetry of अभिनन्दनपत्र are also the poetry of lyrical genre. शर्मण्यदेशः सुतरां विभाति of Dr. Satyavrata, 'Yavad vipavarnanam' of Dr. Rajendra Miśra. The description of Paris of Dr.P.N.Kavathekar, 'Vimanayatra' of Dr. Radhavallabha Tripathi as also of Dr.Haridatta Sarma and other numerous poems on the same subject are the treasures of Sanskrit language. Abhinandanapatras have been coming down published since some two hundred years in all the parts of India. Some 75 Abhinandana patras have been composed and got published by myself alone. An anthology of these Abhinandanapatras is published by the Benaras Hindu University under the title Samskṛtahirakam, in 1989. In this collection some historical facts are included like in the inscriptions of ancient days. All the Samkarācāryas of present decade, Dr.Sampurnananda, Dr.Balarama

Jhakar, Dr. Satyadeva Varma, Dr.Jagajivan Ram, Dr.Devakanta Baruah, etc., are among the dignitaries about whom the Abhinandanapatras have been prepared and presented. Apart from these works, some Anthologies of romantic taste are also published in Sanskrit. The works 'Kallolini' of Dr.Nalini and Pt.Vatukanatha Sastri Khiste, Sri Kṛṣṇaprasād 'Sūktimandākinī' are noteworthy in this category. The style of Batukanatha Ji is enriched with the traditional direction and classical expression.

Dr. Paramananda Sastri (Aligarh), Thakura Omprakasa (Delhi), DR.Ramakisora Miśra (Khekara) and Dr.Rajadeva Miśra (Faizabad) have produced Sanskrit lyrics in the forms famous in Western region of Uttar Pradesa. The emotional expressions after contemporary national and social crises are the speciality of these lyrical songs humerously composed and printed so far. This kind of literature has been published by Akademies like Sahitya Akademi, Delhi, Saṁskṛta Akademi of Uttarpradesh, Madhyapradesh, Rajasthan in their magazines.

There is a large number of stray verses published in periodicals like दूर्वा (Bhopal). This is also a salient feature in contemporary literature. The anthologies published under the title Vāṇīvilasitam by the Ganganath Jha Sanskrit Vidyapeeth, Allalhabad are the best specimen of this kind of poems. Kavibharati Kusumanjali (Varanasi) and the issues of Sanskrit Pratibha (Sahitya Akademi, Delhi) are also of much use for this kind of Sanskrit collections.

Verses of lyrical nature are available also in the plays published in Sanskrit. They may be given the form of separate books. More than 100 verses are available in the play Saptarsikangresam (not yet publisihed) of mine. The other play of mine Yuthika has also a good number of verses.

Also in the form of translaltion from other languages poems in Sanskrit are published. The work Ānglaromāncham by Dr.Harihar Trivedi and Sri L.O. Joshi, published in 1974 has produced 21 poems of nine English poets.

The XII issue of दूर्वा (Bhopal) contains the up to date Sanskrit version of the poems of as many as 22 poets of foreign countries. The translators are the famous and renowned poets of Sanskrit field like Professor Rath of Ujjain. I myself have translated Okara's five poems.

Scholars used to write letters in Sanskrit verses. In my own collection I have as many as 200 verses on post cards, leltters, greeting cards. Some invitation cards of marriage ceremonies and other festivals have also been enriched with Sanskrit verses. They may be published in some volumes.

In short the lyrical poetry of Sanskrit literature of present day, bears the character of a living and historical literature in various fields of India's social and cultural life.

Epic poetry

In the modern age what is the most important is the large account of epic poems prepared in Sanskrit. To our satisfaction, we realize that as many as 25 epics of classical finish have come into existence during the years 1971-1990. The socio-cultural image of Indian life is reflected in these long poems, even in Sanskrit. Following is a brief record of these works.

1. After the classical epic 'Sundara Rāmāyaṇam' of fourteen cantos and 1342 verses of Sundarakavi, published in 1954, it is after a long gap of 18 years that Varnekar's epic Sivarajyodaya saw the light of the day in 1972, though the composition of the same had been completed in 1967. The epic Sivarajyodaya of 68 cantos and 3867 verses, a voluminous work, has been awarded by the Sahitya Akademi soon after it was published. It has maintained the level of classical literature.

2. The epic of 19 cantos and 2291 verses under the title 'Ksatrapaticaritam' by Dr.Umasamkara Sarma (Varanasi) is full of modern thoughts and poetic imagination in the story exclusively national in nature. The epic was published first in 1972-73 with Hindi translation.

3. In 1971 Sri Krishna Prasada Chimre of Nepal has got his epic Sri Kṛṣṇnacaritāmṛtam published as a part of his proposed work Śrībhāgavata. This part consists of 58 cantos and more than 2000 verses. Srtiking Alamkara-s and variety of metres are the attraction of the poem.

4. Another epic 'Gaurigirisam' of 9 cantos of the same poet Ghimre has also been published in 1988. In this work the author is somewhat moved by sensuality of human life. He does not hesitate to go deeper into the private life of husband and wife in the form of Siva and Parvati. He has crossed the bounds fixed by the civilized society in this regard like Jayadeva in his famous poem'. 'Gītagovinda'.

5-6. In the epic 'Srilavaliparinayam' of 10 cantos and 961 verses published first in 1975 from Bangalore the poet Nagaraja has shown his good command over Sanskrit language and poetic expression. A beautiful newly born baby was found behind the Lavali trees by an issue-less king of the forest. This is why the girl is named as Lavali. She reached her youth and married the second son of Siva called Kartikeya, the family deity of the poet. This much is the story of the above poem. The poetic expression is lucid and attractive. The poet himself has informed that he had written other epic also under the title 'Sītā svayaṁvaram'.

7. In 1976 Kṛṣṇacandra Caturvedi (Mathura) brought out his epic Premapatram' of 9 cantos called Pratana instead of Sarga in 530 verses of the metres दोहा, मेरा, etc. From the holy Brajbhumi Gopies have sent love letter through Uddhava to Srikrisna. It was so effective that Uddhava forgets his Brahmavada and Vairāgya. The emotional dialagoue of love between Gopies and Srikrsna is successfully enriched with fluent expression in Sanskrit. It does not pain the reader.

8-9. In the year 1976 Professor Satyavrata has brought out his second epic 'Indiragandhicaritam' of 25 cantos and 879 verses wherein some Arya metres are named after Indira Gandhi herself. The life of Indira Gandhi upto 1976 has been adopted herein to put forth into verses. Earlier, the same poet had written 'Gurugovindacaritam' which had been awarded by the Sahitya Akademi.

10. The 'Jana-Vijaya' of Professor Parmananda Sastri holds the position of real record of the years 1970-1977 so far as the political history of India is concerned. 1977 has given defeat to the Indian National congress in the general elections. The poem composed in 15 cantos and 1164 verses is full of effective comments on the then Government. The canto VIII especially stands out in the complete work. It offers the account of emergency imposed on the country and records the effects thereof. The poem has preserved the historical records of the Central Government so far as the sudden changes in the Ministries and political leaders are concerned.

11. Sastri Svayamprakasa of Hoshiarpur has written the poem Bhaktasinghacaritam in 7 cantos and 415 verses on the life of freedom fighter and immortal martyr Bhgatasingh with Hindi Translation. This poem was published in 1978. The devotion to the martyr is the devotion to the Nation. Therefore the composition is welcome, especially to learn the history of our heros.

12. In the year 1978 itself Jaya Gopala Sarma has written the epic Abhimanyucaritam of 7 cantos and 633 verses on the brutal and sad assassination of

Abhimanyu in the Mahabharata battle. The poem is effective.

13-14. P.K. Narayana Pillai of Trivandram came foreward with the beautiful work of 21 cantos and 557 verses under the title Viswabhanuh on the life of Swami Vivekananda in 1979. With an English translation the poem is put in a beautiful volume like the Kristabhagavatam on the life of christ awarded by the Sahitya Akademi. The language of the works is simple and sweet.

15-16. The Jhānsīśvarīcaritam of 22 cantos and 1477 verses has been composed and published in 1979 by Dr. Subodhacandra Pant (Delhi) on the life of the famous queen of Jhansi Laxmibai (1835-1958). The metres adopted in different cantos and the choice are suitable for the emotional impact. The language is lucid and the thoughts are full of sentiments.

16-17. With 1574+40 (1614 in all) poems in different metres, Professor Rajendra Miśra of Allehabad (now in Shimla) prepared his unique epic Janaki Jivanam on the life of Sītā . In this poem Sītā has not been banished by Rama. In 21cantos as many as 21 aspects of a women's life are reflected in the character of Sītā in this poem. The famous story of Sītā 's life from birth to death is given in new shasdes as in the epic of Tulsidas. Dr. Rajendra Miśra or the poet Abhirajarajendra has shown his brilliance and towering genius here in producing the appealing imagination. This is the poem which is twisted with new turn to the traditional episodes about Ramakatha. Professor Miśra is a prolific writer in Sanskrit and

Hindi as well. Besides Janakijivanam Professor Miśra has also written an epic titled Vamanavatarana-mahakavya.

18. Though completed in 1939, the epic Devicaritam of Pt. Ramavatara Miśra was published only in 1983. With 19 cantos and 1055 verses composed in various metres the Devicarita of Markandeyapurana is narrated here with the sense of devotion. Expression is excellent and the syntax is simple. Poetic merits and demerits are found every where in this work.

19. Pandeya, Harihara has enriched Sanskrit literature with his unique poem 'Umodvaha-mahakavya' of 16 cantos and 1444 verses. In this poetic work the poet has put forth his deepest experiences in Yoga, Tantra and Ayurveda. The poet himself is a yogin. The glory of the Himalayas is delineated in the first two cantos with the ideas as are expressed in Vedic literature. It is more a study on Vedas than a poetic work. The mythical and mysterious philosophy of Ganga is elucidated in the second canto, a complete documentation of the legends related to the holy river Ganga. Mysticism is given so much importance that the famous terms like Uma have also opened their hidden senses like-

अस्मिन्नुमानाम्नि यतो वरेण्या-
स्त्रयोऽपि वर्णाः प्रणवस्य सन्ति ।
रण्नाधिकत्वात् प्रणवाद्विशिष्टं
भक्तास्ततः केचिदिदं वदन्ति ।। (३-७)

The knowledge of Botany is as common in the epic as the other aspects of Indian culture (III.9-11). Kalidasa says that Parvati had been called Aparna as she gave up eating the leaves also during her penance-

स्वयंविशार्णद्रुमपर्णवृत्तिता
परा हि काष्ठा तपसस्तया पुनः ।
तदप्यपाकीर्णमतः प्रियंवदा
वदन्त्यपर्णेति च तां पुराविदः ।।
(कुमार. सं. ५-२८)

Harihara says otherwise. He says Parvati was named Aparna as she did not pluck even the leaves and flowers of the creepers of her garden.

चिचाय सा नो कलिकाः कदापि
न बिल्वपत्राणि शिवार्चनाय ।
दलानि चिच्छेद च नो तुलस्याः
अतो बुधास्तामगदन्नपर्णाम् ।।
(नारायणपूजनम्, ७ - ३८,३९)

In this context the poet has expressed his own experience about different trees like Ashoka and has remembered the Madhuvidya of Vedic. In canto IX Parvati says to Narada 'Well', if Siva himself is Visweswara the lord of universe in the form of human being, I would not prefer him, rather would like to make him my Guru. (IX.55)-

यदस्ति विश्वेश्वर एव भूतौ
मनुष्ययोनौ कृपयावतीर्णः ।
ममास्तु विज्ञानगुरुः स देवो
नेच्छाम्यहं किन्तु विवाहपाशम् ।।

The poem is a large document of India's mystic life and literature. It ends with the permanent residence of Kartikeya on Srisaila. Before He (Kartikeya) reached Srisaila He obtained all the lustrous Vidyas from his parents Siva and Siva or Siva and Asiva i.e. the mundane and spiritual lives.

The poet himself has given notes in Hindi in the volume on the points needed explanation. With exhaustive notes and quotations this translation work has proved more helpful for readers and scholars both.

I think this kind of poetry is the real innovation of traditional love and the wisdom hidden in ancient literature. It is lelgacy of the whole world and not this or that land and literature alone.

20-21. The Vindhyavasini Vijayam and the Sumbhavadham are the twin epics of Vasantha T. Sevade of Nagpur (at present of Varanasi). The first is published in 1982 whereas the other in 1984. In the Vindhyavasini Vijayam, with cantos 16 and verses 1039, the first canto starts with the beautiful description of mountain Vindhya, blessed with the holy waters of the holy river Rewa (Narmada). The holy city of Varanasi is also given due respect in canto VI. Upto the end of the epic the story of Nandagopasuta is well composed.

In the epic Sumbhavadham of 14 cantos and 816 verses the assassination of Sumbha with his helpers like Raktabija, Canda, etc., is narrated in poetic diction.

Sri Sevade has excellent command on poetic language and his expression is lucid. Sri Sevade leads the life of an ascetic like Sri Harihara Pandey.

22. The Radhacaritam of Pt. Kalikaprasada Sukla (Varanasi) was published in 1985 in 13 cantos and 1019 verses. It presents the affection of Radha towards Sri Krsna in Varsana, Nandagoan, Vrndavana, etc. The verses are well composed and the ideas put in them are attractive to the devotees of Sri Radha. The poet has introduced new phrases like

शृङ्गवेरकरसः प्लवङ्गमान्
प्रीणयेत् कथमहो हितः सदा । (८-२१)

The poem is mainly devotional and good for meditation.

23. Digambara Mahapatra's epic Surendra-caritam of 11 cantos and 599 verses is based exclusively on a national theme. Sri Surendra Saya was a freedom fighter of Orissa. With a graphic picture of Kalinga, Vidarbha, Kausala with Utkal the poet has presented his craftsmanship skillfully in this poem. The famous diamond Kohinoor is said to be the gift of the region of Hirakud in Utkal (IV.43.) . The tragic end of Surendra's life will move the readers of the canto 11. The language of Mahapatra is full of Prasada Guna and emotional appeal.

24. Pt. Sudhakara Sukla of Datia in Madhyapradesha has written an epic of 18 cantos and 1130 verses in 1988 on the life of His Holiness swami-Ji of Datia. The language of Pt.Sudhakara Sukla is

described in a grammtical persuance, yet is successful in carrying the meanings meant in verses.

25. Dr. Sivadatta Sarma Caturvedi (Varanasi) has got his 24 Satakas published in a volume under the title चर्चामहाकाव्यम् in 1987. It is merely a collection of poems.

26. In the epic Shrimatprataparanayanam of 6 Khandas, 80 cantos and 4133 verses in 33 metres, published in 1989, the writer Sri Ogeti Parikshit Sarma of Pune has shown his capacity of writing voluminious works without interruption. The Sahitya Akademi has awarded this work in 1990. So far as the merits are concerned they are also of large number but are crept with demerits of grammer also. Akshyagitacaritam and Yasodharamahakavyam are his other big works as described in the colophons at the end of each kanda of Shrimatprataparanayanam. The verses are full of emotions though the clarity was needed up to 25%.

27. Bharati Sabarimahakavyam of Sri Jagannatha Sarma of Madhuvani is written in 9 cantos and 606 verses on the Ramabhakta lady Sabari for whom the poet wishes भक्ता भिल्ली भवतु भगवत्प्राप्ति-सोपानपङ्क्तिः I.52. He calls her Kutirakanya (I.65). She made the forest as beautiful as the city (V.27). In the agriculture forms she was engaged in the production of grain (V.26). All the hunters were converted into Ahimsaka due to this Sabari (V.36). She was advised to marry and have children for better life but she preferred Tapas. Like Uddhava, the person who was

advising her to marry, was so influenced by her that he became the worshipper of Akhandarastra-

प्रान्तं न जानाति न जातिभाषां
विरोधिवार्ता च समाजमध्ये ।
अखण्डराष्ट्रस्य सुपूजनाय
कृतप्रतिज्ञोऽहमितो व्रजामि ।। (VIII.56)

The Sabari all the time stands engaged in the sweet memory of Rama waiting for his darsan at her Kutira. All the animals , birds and even creepers are reciting 'Rama, Rama'. There was no difference between this and that human being in the forest where this Sabari lived. One day Rama reached the forest and gave his Darsana to the Sabari. She worshipped Rama with all the upacaras. She begged Rama nothing but to send her to Vaikuntha.

नानारूपे वयसि भगवन् दिव्यदेशे विशाले
विष्णुर्बौद्धस्त्वमसि च गुरुर्नानको जैन ईशः ।
एकान्ते च स्वमतिगतिभिर्मानवा भारतेऽस्मिन्
पूजां कुर्वन्त्यभिमतफलं प्राप्नुवन्ति स्मरन्ति ।। (९-८६)

The way adopted by Jagannatha is absolutely new and tells the story of innovation as well. This little poem outclasses the epics voluminous in size and rich in vocabulary.

28-29. Professor Satyavrata of Delhi has composed his new epic Sri Ramakirtimahakayam in 25 cantos and 1209 verses and has got it printed with 15 paintings of historical importance. The book is

appended with the complete translations in English and Thai languages. The epic presents the version of Ramakatha available in Thailand. It is as interesting as the Jain version of that Katha. However, the contents of canto twelve are much attractive where in Hanuman, famous for his नैष्ठिकब्रह्मचर्य in India has depicted married to Suvarnamatsya. His love affairs are also described in verses even by Professor Satyavrata and somehow these verses are very appealing.

Dr. Satyavrata has earlier written Gurugovindasing Caritam awarded by the Sahitya Akademi, शर्मण्यदेशः सुतरां विभाति etc. His language is full of Prasada Guna or clear in the meanings to be communicated. In the canto XIV.62 the poet observed liberty in grammer and availed the wording संपातयां भूमितले बभूव instead of भूतले सम्पातयाम्बभूव. Asvaghosha also followed this irregularity as valid. I myself have composed such a sentence in my poems with the footnotes.

30-31. The Uttarasītācaritam and the Svatantryasambhavam of mine are published in 1990. The former has been published earlier also but with the title Sītācaritam. This is its sixth edition and I think here it is final. The story of 10 cantos and 800 verses is famous. Sītā has left Ayodhya due to her defame, gave birth to twin sons in forest, and according the request of Valmiki took shelter in his Asrama. She served the Asrama well with the education in crafts and music, observed Yoga and in presence of Rama, Vasistha, etc., she observed अभ्युत्थानसमाधि and buried herself in earth,

her mother. Sītā is called here Rastradevi and she would be protector of universe whenever needed-

सीता तस्मिन् स्वपिति पुनरप्यस्य विश्वस्य धर्म-
ग्लानिर्ग्लान्यै श्रयितुमसकृत् देहबन्धं तमेव ।

'Sītā is sleeping in the गर्त and she will awake again in the same personality to remove the Adharma from the earth'.

Of the other epic Svatantryasambhavam of 32 cantos first 28 are published in 1990. Actually the cantos 28-32 are composed only after the sad demise of Rajiva Gandhi and taking over the Prime Ministership of India by Sri Narasimha Rao. In the total number of verses 2375 in 21 metres almost all the sailent features of India's past two centuries have been given importance, so far as the poetic interest is concerned. The epic starts with benediction of the philosophy of multifarious nature and deepest mood. In the canto II, after some mythical statements, the spiritual phenomenon of the holy city of Varanasi is put forth. It is in this holy city that the immortal queen of Jhansi took birth. The cultural difference of Britishers with Indians came into focus with political struggle. The heros like Tilak, Arvind, Gokhale, Malviyaji and Gandhiji simultaneously came up in opposition. In Allahabad, the Tirtharaja, Jawaharlal Nehru took birth, married Kamala, got daughter Priyadarshini Indira, got her married to Feroz Gandhi, Rajiva and Sanjiva (Sanjaya) came in their lap. Nehru Motilal, Swaruparani, Kamala passed away one by one and Jawahar was left all alone. India became independent

with the Prime-Minister ship of Jawaharlal Nehru who has bitter experience of Chinese attack. He took Lalbahadur Sastri as his successor before he passed away. Sastri was also shocked by Pakistan's attack. He left this world in Taskent. Mrs.Indira Gandhi and Sri Morarji Desai sucessively became the Prime-Ministers. Defectors took him aside and Chaudhari Carana Singh became the Prime-Minister. As soon as general election took place 'Indira Gandhi again took over the charge of Prime-minister. Beant Singh gunned her down.

The cremation took place, which had been flashed by Television for about eight hours continuously. It was seen by entire world with tears. In the heaven she met her father waiting for her arrival. He offered back Sanjaya and Beanta both as her two sons. Beanta was the assassin of Indira, yet Jawaharlal's statement was- 'He is not in favour of revenge. For him friend and enemy both are equal'. Ultimately he is seen on the way of Salvation and the individual independance (in a shape of salvation) is also given room with the statement- 'no scriptures differ from each other so far as the world peace is concerned. The Vedas, the Quran, The Bible and the Gurugranthasahiba - all are one behind the differing utterance and articulation of the words. Here ends the 28 canto in the printed portion.

In the portion retained in manuscript form the printed 28th canto is split out into two parts. Verses 1-19 of the same are included in the printed canto 27th and from 20-40 are added to the canto 32. Canto 28 is composed afresh in verses 117, which starts with the

Primeministership of Rajiv Gandhi. He won the general election and administered India for five years without anxiety. Afterwards he lost his election and Devilal enshrined V.P. Singh on the throne of Prime Minister. Bharitya Janata Party withdrew their support and V.P. Singh lost his chair. Sri Candra Sekhar Singh then took the charge of Prime Minister for a few months. He stepped down with the recommendation of fresh mandate to. be obtained through general election. The election took place and in the absence of absolute majority Sri Narasimha Rao took the oath of the Prime Minister. The poetry has picked up its points and observed the emotional aspects of the events. The span of 134 years is given ample material to the poet to realize and write the epic. The heroic personality of Lakshmibai, her sword, revolt and sacrifice were sufficient for a full length poem, yet it is only one canto, the second canto upto which this episode of Laksmibai is confined.

The beautiful couple of Jawaharalal and Kamala, their conjugal love and the beauty of Indian landscape, unparalleled brightness and height of civilized culture, blindness of rivalry and violance, inhuman appropriation of property, etc. were the broad lines for emotional exitement and expression in this period. The mass revolts in Bengal and Punjab, in Noakhali and Sindh were the points of historical record. The poem in Savatantrya-Sambhavam has flashed the incidents bitterly without hesitation. A single lady with her two sons commanded the administration of one of the biggest countries (India) was enough to provoke the emotions of public. During the turns of political events the role of the policymakers was also dubious. That

would have also been asserted in. These and other points have been given room in the Swatantrya-Sambhavam. The ultimate aim of the poem is peace and co-existance of Human race. The poem is intended to achieve these ideals. Some questions are put to the social workers and thinkers to solve. One of them 'how would one decide this is Hindu and that is Mohamdan / Christian / Sikh etc. Were the symbols of these communities available in the womb of mother, where from one has come out. If not, then who is responsible for introducing them.

Self restriction and control is the only solution in this regard. The poem condemns violence of every kind. With such a broad and vast canvas of feelings the poem Svatantrya Sambhawam reveals the truths as good for the universe.

32. The epic Baldevacharitam by Prof. Sriniwasa Rath of Ujjaian is published upto fifth canto in the Magazine Durva. Its completion is awaited.

Translations

During the years 1971-90 some important translations in verses have also enriched the poetry of Samskṛta language. There are three translations of Tulasi's Ramcaritamanas which are published so far. In 1978 Mrs Nalini Sadhale of Hyderabad translated the Balakanda under the title Tulasimahasilam and 52 cantos as Tarangas. Under the title Manasabharati Dr.Janardana Sastri Ratate of Varanasi has prepared the translaltion of all the kandas in Sanskrit verses and got the same published in 1981. Both the translations are

composed in the metres popular in Sanskrit. The original text in Hindi is also added to both the works. The third one was prepared at the end of 18th century by Srimannarayanacarya, the greatgrandfather Pt. Srinarayana Caturvedi. It is limited upto two Kandas of the Aranya and Sundara. It is published in 1973. Under the name Saundaryasaptasati a complete translation of Bihari's Hindi Satsai has been prepared by Dr. Premanarayana Dwivedi (Sagar) in 1971 or so. In 1990 the complete Autobiography of Pt.Jawaharlal Nehru was translated in about ten thousand Sanskrit verses by Sri Amiracandra Sastri (Delhi) and printed by Dr.Mandana Miśra (Delhi). It is yet to be published.

Pt.Bhagawandatta Sastri 'Rakesa' trasnslated Sri Jayashankara Prasad's Kamayani into Sanskrit, in 1960. The Sanskrit version of Gurudeva's Gitanjali is also famous. Recently a complete translation in Sanskrit verses of the holy Quran is prepared by Dr. Satyadeva Varma of Yamunanagar, Haryana. It is published in 1988-89.

This brief survey of modern Samskṛta poetry is enough to drive home the point that even today Samskṛta writers are contributing for the social and cultural upliftment of Indian society.



2 MODERN SANSKRIT POETRY

-- Prof. P. Sriramamurthi

Abstract

Sanskrit Literature is a unique phenomenon in world literatures. It has been a continual stream from times immemorial to the present day. It is the earliest available literature continuing into future. Its cultural moorings are deep rooted and universal. Inspite of many vicissitudes it has survived with vigour and a message to the world. The modern literature is pan-Indian in character and reflects the composite culture of India presenting the unity in diversity. It has presented the legacy of its ancient culture and it is also adaptive and shows timely innovations without losing its moorings. With fresh revival of interest in the languages or the modern Sanskrit language has great future.



Sanskrit literature is a perennial stream like the Ganges that originated in hoary past and is still flowing into the ocean of future ever growing rich in its course. It is both a classical and a modern literature of India. At the same time, it is unlike other classical literatures which ceased to be productive, no longer being used as vehicle of thought and muse. It is also unlike other modern literatures which are only of recent origin. It has strong cultural moorings of its own, a strong tradition and immense vitality. It has been used by poets and playwrights, scientists and philosophers, artists and craftsmen for expressing their ideas, codifying their discovery and clothing their muse. It has thus survived the ravages of time and is still being used by the contemporary poets and scholars, inspiring their muse and evoking now responses and also catering to new tastes and sensibilities. In this way Sanskrit literature is a unique phenomenon in the history of world literature.

When the writers in Sanskrit are using the languages for their muse and thought, they are employing an age old idiom. Words with long associations of mythology and culture, philosophy and religion are employed to evoke new responses. The imagery, tones and overtones, nuances and suggestions associated with them, embedded in them and impregnated into them are called forth into play. They are further associated with newer ideas in new contexts. Thus the semantic richness is immense and this makes Sanskrit poetry a treat of aesthetic in modern times.

It is my pleasant duty now to review in a humble way the Sanskrit poetic writings of

contemporary times and to find out how far it is tradition bound carrying on its legacy to the present and future and how far it is able to assimilate newer ideas, newer responses without loosing its moorings. Is it able to succeed in this process ? Or how far from its destination it is lingering on its way.

Sanskrit has continued to be the medium of expression of the elite throughout the history. It has flourished side by side with the regional languages as also along with other languages like Persian and Arabic. However the European on slaught dealt a death blow as it were. But the great vitality it possessed enabled it to struggle hard to keep it self alive and to grow further though with an apparent slump. The signs of revival and take off are seen once again on the horizon.

It is indeed amazing to see the abundance of contemporary Sanskrit literature almost in all parts of the country. Hundreds of poems and plays, big and small, on a variety of themes, ancient and modern, in diverse forms, old and new are being written in Sanskrit. The language itself is borrowing new idioms, coining new words adapting old words to new ideas, giving them new connotations. It appears that it is trying to emerge into an effective modern idiom.

I now venture to make a humble effort to present the scene mentioning a few works of only a few poets of representative character as far as possible and notice the trends and conventions being evolved in modern Sanskrit poetry.

A good number of Mahākāvya-s of the conventional type have been written during the period. They have adopted epic and mythological themes like Brahmanjali and Prasannajaneya of Dr. Dhulipala Arkasomayaji. Dr. Somayaji was a scientist poet of Andhra, a mathematician by profession and a Sanskritist and a poet at heart. Both the works received the U.P.Govt. award. The Prasannanjaneya is based on the Sundarakanda of Rāmāyaṇa and it is in ten sargas. Dr. Somayaji is endowed with rare poetic genious and writes spontaneously in chaste Sanskrit with a free flow. He adopted the Mandakranta metre famous for its suitability for Sandesakavyas. The state of Sri Rama after listening to the message of Sītā from Hanuman is described thus :

सौमित्रिस्तं यदपि बहुधा सान्त्वयामास किन्तु
स्वान्ते पश्यन् जनकतनयां दुःखमग्नां स रामः ।
अन्तर्दृष्टिः न वचनमशृणोत् लक्ष्मणस्य प्रियस्य
क्षुब्धे चित्ते न किमपि नरः कर्तुमीष्टे विमूढः ।।
(९-७०)

Pt. Tryambak A. Bhandarkar's Sri Swami Vivekanandacaritamahakavyam is in 18 cantos with 1192 verses. The first verse of each Sarga is in different metres and the name of the metre comes in the verse itself. Eg.,

धर्मैस्सर्वैस्तूयते देव एकः
सर्वव्यापी यो विराण्णामधेयः ।
मार्गैर्भिन्नैश्शालिनी तस्य कीर्तिः
तत्पूज्यायाः सार्वभौमस्य पन्थाः ।।

Vivekananda, the great nationalist saint is described thus :

अनङ्गजिच्छत्रतृतीयलोचनो
युवा समालोचितसर्वदर्शनः ।
सुदर्शनः कश्चन देववाक्चणः
समेत्यदोऽभ्रावि (?) नृपेण मन्त्रिणः ।। (८ - १६)

Vivekananda's concern for the poor is voiced thus exhorting the youth :

तदिदं युवकानुपादिशत्
ननु सेव्या भवतां स्वमातृभूः ।
अतिथिर्जननी च बान्धवाः
सततं सन्तु नमस्यदेवताः ।। (१७ - १२)

Srimat Prataparanayana Mahakavyam by Sri Ogeti Parikshit Sarma is a big epic of nationalist spirit divided into 8 kandas, eight-sargas and 4833 slokas. Thirty-three different metres are employed in it including those of Telugu and Marathi-Ātaveladi, Tetagiti and Ovi. The poet is a keen student of history and charged with patriotic spirit which he expresses in the words of Ranapratap's words :

यः कोऽपि नाम मम भारतवंशजानाम्
आपादयेद्यदि कलङ्कमहं विलूय ।
खड्गेन नैकशकलांश्च तदीयजिह्वां
कृत्वा न दिक्षु विकिरामि विना दयां किम् ।।
(४-२०-८)

श्वासानिलो वहति यावदमुत्र देहे
तावत् प्रियो भवति दैशिकभक्तिभावः ।

आकाशपातनमपीह चिरं सहेयं
काङ्क्षे न चापि परशासनदास्यवृत्तिम् ।।
(४-१०-१२)

He calls the Rasa in the poem as nourished by Vira, Raudra, Karuna, Bibhatsa and Bhayanaka. Dr. Chandrasekhara Goswami pays an apt tribute to the poet in the words:

देशभक्तयशोगीतं देशभक्तेन कीर्तितम् ।
देशप्रेमरसेनैनं देशं सेषिच्यतामिदम् ।।

The poem is deservedly awarded by the Sahitya Akademi.

The Visalabharata of Pt.Shyamvarna Dwivedi narrates the story of Indian Republic. The first part in ten Sargas was designated Jawahardigvijaya. The role played by great leaders of freedom struggle and national reconstruction is described in it. Similarly we have Mahakavyas written on Tilak, Gurugovinda Sinha, Chatrapapti Sivaji, Jesus Christ, Yasodhara and so on.

We have a good number of modern poets who wrote Sanskrit poems of smaller size in both the traditional forms as well-as new forms of style. In this class we may mention Vasantatilaka of Bommakanti Srinivasacharya; Gangam prati Himagiri damuce(?) by Ramachandramiśra, Sivachaturdasi of Rewaprasada Dwivedi (Sanatana). Eg. from Vasantatilaka- (Pratibha - 1969).

नैराश्यभावहतमृत्युनिविष्टचेतः
पञ्चाद्य मृत्युविजयाङ्कमिमं वसन्तम् ।
त्यक्त्वा भयानि भवितव्यकृतानि मित्रं
मोदस्व संप्रति वसन्तशुभोत्सवेऽस्मिन् ।।

Rasik Bihari Joshi wrote in rhythmic classical Sanskrit metres with rich imagery and musical resonance breathing a spirit of Bhakti :

रागो मे जङ्गमी तालुवु (?) भजनविधौ निर्विकल्पे समाधौ
कामो जाहातु वृत्तिं नय विषयविषे मन्मनो वभ्रमीनात् ।
प्रज्ञा रंरन्तु शास्त्रे मयि विमलकृपा सर्वतो लालसी तान्
कृष्णो राधाप्रियोऽसौ भवजलधिनिधेः किम्भयं नावृरोतान् ।। (?)
(१३५ - ८)

Dr.V. Raghavan's poems show the influence of English romantic poets. One of his Anyopadesas carries a message to time in unity.

रे रे वन्यमहीरुहाग्रविटपप्रत्ता मरुच्चोदिता
अन्योन्यासहनं किमेतदपि कः सङ्घर्ष एवं मिथः ।
यस्त्वेतत्स्फुरदग्निरेभिरनलैः स्फारीकृतो घस्मरः
निश्शेषं निगिरेत् स वः कुलमहो सर्वं निमर्षादिदम् ।।
(५ - १४)

Bhatta Mathuranatha Sastri has initiated certain new genres in Sanskrit like Ghazals and Thumries and Dhrupada songs. Ratinatha Jha composed verses on Mujib's Muktibahini while Umashankar Sharma Tripathi wrote a monologue on untouchability a downpour of expression of the feelings of the

untouchables. The pathos is brought out acutely in the following verse :

किं माधुर्यं वचसि वसने नूतनं किं विशिष्टं
किं पक्त्वालं पचति गृहिणी कीदृशं स्वागताय ।
कः संस्कारो गुणगणभरः सभ्यता का फला का
पृच्छन्नेवं मुखरतनयो मां कदर्थीकरोति ।।

Similarly he speaks out for the farmar - कर्षक -

यस्यायासैः श्रमजलभरैः भूरियं भूतधात्री
त्यागाद्यस्य प्रथितविभवा हेमपत्रा जगत्याम् ।
केन्द्रस्थो यो भुवनमखिलं जीवयत्यात्मधामा
दैन्यार्तोऽसौ तपति कृषको न्यक्कृतोपाधिरेषः ।।
(६६ - ३)

Bhaskar Varnekar shows influences of Gandhian Philosophy.

न मुक्तासु न हारेषु तत्तेजः खलु राजते ।
शिल्पिनः श्रमवत्तस्य खेदाम्बुकणिकासु यत् ।।
(८४ - १४)
श्रमिकं निर्धनं चापि भूदेवा भूभृतस्तथा ।
वणिजोऽप्युपजीवन्ति श्रमिको जीवनप्रदः ।।
(११ - ८६ - ११)

The poetry of Ramakaransarma is rooted in Indian ethos and tradition. Rajendra Mishra experimented writing Ghajals and Kajari M.G. Majnekar's beautiful elegy Smritaranga, according to Radhavallabh, Tripathi, is a fitting tribute to a life partner

and a celebration of conjugal love through memories. It reveals the saddest thought with tender feelings :

खाद्यं चिन्वन् भवनवलभौ मित्रकल्पः कपोतः
श्लाघ्यं कान्तावदनपुटके स्वस्य कान्तं विधुन्वन् ।
चक्राकारं भ्रमति च पुरः प्रेयसीं रोद्धुमिच्छन्
हस्ते दृप्तः सह दयितया मानसं मे दुनोति ।।
(५० - १९)

His Garikasipakaram (?) is a sonnet in Sanskrit. B.K. Bhaṭṭacharya too wrote a number of sonnets collected in Kalapika. Jagannath Pathak has made a sustained effort to relieve and recreate the spirit, beauty and imagery of Persian poetry in his Kapisayani following Omar Khayyam. He harmonised the spirit of Omar Khayyam with Sanskrit culture and tradition.

Ogeti Pariksit Sarma's lyrics are modelled after Gitagovinda. He also wrote folksongs, fisherman songs and even disco-songs in Sanskrit. Sribhashyam Vijayasaradhi also instilled the resonance of folk songs and folk metres of Telugu into Sanskrit. Keshab Chandra Dash writes blank verse. Harshadev Madhav introduced Japanese Heiku, Tanka and brean Ciza in Sanskrit poetry.

The Ciza poems are unique in form and content and expressing Korean values with elegance of national characters, the beauty of the land and aspiration and passion of the people. This is ably borrowed by Harshadev Madhav-

मेघमेदुरे गगने नितरां रम्या वृष्टिः ।
अब्धितरे सिकतासु अन्तः शुष्ट्वस्ति भुक्तिः ।।
कुत्र स्वातिबिन्दुः कुत्रास्ति मौक्तिकशुभ्रा मुक्तिः ।
(पु. ३६. सुरभारती, १९९०-९१)

Arunoday Jain's mono huog also be exemplified-

बिडालो मूषकं हन्ति कुक्कुरो बिडालं घातयति ।
मानवो मानवं हन्ति मानवः किं अस्ति ।।
ओष्ठद्वयस्य शुक्तिपुटे चुम्बनमस्ति मौक्तिकम् ।।

C.D. Deshmukh, an active participant of national life and a statesman, has reacted to contemporary events in Sanskrit muse. His writings breathe new spirit into Gandhian Philosphy and socialism. His elegy to Kennedy is full of pathos (1968).

Sriramavijayam of S.B. Raghunathacharya depicts the conversations of Srirama and Parasurama and culminates in the recognition and identification of the two Avatars of Visnu, which is substantiated in the Arthantaranyasa

पितुः क्रमात् प्रश्रितवृत्तमाढ्यं
सम्पत् कुमरं श्रयते हि लोके ।।

Aurobindo, the great nationalist yogi, is known to have written an incomplete poem Bhavanibharati while working with revolutionaries.

There have been several translaltions of classics of Indian and world literatures in Sanskrit. Some of

them are translated by different persons and some in portions too. What strikes one most is the translation of Sant Kabir's songs and Saktis of Harihar Trivedi in his Kabir Trisati and Saktis. It is acclaimed to be as good as an independent poetic composition. Eg.

संसर्गाज्जायते सौख्यं कुसङ्गः क्लेशकारकः ।
अतस्तत्रैव गन्तव्यं यत्र साधुसमाश्रयः ।। (२०३)
जीवरूपेण सर्वेषां हृदये स विराजते ।
एतस्मात् कारणादेव जीवहत्या निषिध्यते ।। (२०८)
सम्भाषणेन जानीयादयं साधुर्न वेति च ।
जिह्वाध्वना बहिर्याति यदस्ति हृदि कस्यचित् ।। (२६४)

Dr. V.Raghavan edited the renderings of poems of Rabindranath Tagore by different poets in Sanskrit under the title Samskrita Ravindram, some from Bengali direct and some from English versions.

DR. B.K. Bhattacharya rendered the Rubayats of Omar Khayyam into Sanskrit in Sardulavikridita metre. The translation is from the English version of Fizgerald. While translating the author rightly hoped that the present Sanskrit translation in rhyming tunes will not fall on deaf ears, for most of the present day lovers of Sanskrit literature have a sufficiently catholic outlook in the academy no less than in the work- a- day world. A few renderings as sample-

अल्पैः किञ्च नरैः करोति नियतिद्यूतात्मकं क्रीडनं
कृष्णै रात्रिचयैस्सितैश्च दिवसैः क्षेत्रं कृतं रोगवत् ।
चाल्यन्ते गुटिकाः प्रतिक्षणमहो तस्याः किमप्याग्रहः
सर्वाः सङ्गहताः करङ्कनिहिताः शून्यञ्च खेलाङ्गनम् ।।
(७४)

Ajjada Narayanadasa not only wrote Harikathas in Sanskrit but also translated Omar Khayyam into Sanskrit. His was an erudite rendering with a scholastic diction.

Sri S.T.G Varadachari, a nationalist and an educationist, wrote profusely in Sanskrit. He translated the famous Śataka-s in Telugu like Sumatī, Kumārī and Vemana Śataka-s. They are well received in the Sanskrit world for their edification value.

अल्पो वदति साटोपं प्रशान्तं सज्जनः पुनः
कांस्यवत् किं स्वनेत् स्वर्णं श्रूयतां वेम विश्वद ।
नक्रो जले द्विपं हन्ति हन्यते तु बहिः शुना ।
स्थानाद्बलं तु न स्वस्य श्रूयतां वेम विश्वद ।।
आयात्येव स्वयं सम्पत् नारिकेलजलं यथा ।
अपैति करिणा जग्धं कपित्थं सुमते यथा ।।
कोप एव स्वकीयोऽरिः शान्ती रक्षा तथा दया ।
बन्धुः तुष्टिर्भवेत् स्वर्गो निरयः सुमते व्यथा ।।

Similarly Nallanchakravarti Krishnama Charya translated a Telugu opera of Tyagaraja into Sanskrit. It depicts boat 'joy ride by' of Sri Krsna and Gopi-s -- Naukavihara in a beautiful manner (Pratibha VIII-I, 1969). The Abhangas of Tukaram are rendered into Sanskrit by Govinda Tekale. Tulasidas is translated by A.S.Venkatanatha, Nalini Sadhale and others. A.M. Srinivasacharya translated some of the Tamil songs of Alwars into Sanskrit. Prithvinath Push translated Ghalib with the name Ghalib Trimsasloka. Chandrasekhara Ramachandra Tamha rendered a few of

Emerson's poems and other English poems into Sanskrit.

The writers of modern Sanskrit literature are all not the teachers of Sanskrit, the Pandits and Professors. There have been civil servants like C.D. Deshmukh and B.R. Bhaṭṭacharya; DR. D. Arkasomayaji, a professor of Mathematics and Dr. Dineshchandra Datta, a professor of English; great poets in modern languages like Nagarjuna, Ambikadatta Vyasa, Viswanatha Satya-narayana and Kumaran Asan. With glowing interest in Sanskrit among scientists and technicians, businessmen and administrators, doctors and engineers both the readers and creators of Sanskrit poetry are coming , as they are from diverse fields and giving a hope for a great revival of Sanskrit literature.

I may conclude with the thoughtful note of our friend Radhavallabh :

"Tradition and modernity are going hand in hand in contemporary Sanskrit pooetry. The efflorescence vibrates with immense possibilities".

In imbibing the Indian spirit and in reacting to the modern situations in true Indian spirit Sanskrit poets of modern times are a unique phenomenon. It is also well known that the great modern poets of Indian languages like Tagore have also been truly great and successful and brilliant when they inherited the Sanskrit culture and even idiom. They have tried to look at the events from a universal stand point but certain obsessions have made them look short. But I hope that in near future they will lalso endeavour to

develop a universal spirit becoming of our great tradition and breathe the same spirit that would enable its readers to become citizens of the world of the new order.



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3 MODERN SANSKRIT POETRY

-- Dr. B. N. Kalla

Great sons of Bharat Mata like Rabindra Nath Tagore, Swami Vivekananda, Ishwar Chandra Vidyasagar, Pt.Madan Mohan Malaviya, Dr. Rajendra Prasad, and Pt. Jawaharlal Nehru influenced the masses by their monumental contribution to Indian culture. Their works inspired the people irrespective of caste and creed. A sense of nationhood developed among the people by and by. Age-old traditions began to shake also due to the development of the scientific outlook throughout the world. A multilingual and multireligious country, India laid great stress, after independence, on non-violence, human brotherhood and communal harmony in order to achieve national integration. For this purpose, seminars and debates were organised throughout the country. National leaders played an important role in awakening the nation through the media. New trends in world literature, too, exerted a significant influence on the literatures in Indian languages. Owing to all the above mentioned reasons,

Sanskrit poetry which had been mostly confined to the accounts of kings and mythological tales, became the poetry of the common people as well. In fact, the whole canvas of Sanskrit literature began to widen.

After independence, free verse came to be increasingly used by Indian poets. Thus, the modern Sanskrit poet does not have a rigid attitude in using the age-old metres like Shardulavikriditam, Shikharini, Malini, Indravajra and Vasantatilaka. He uses a new diction, style and forms. So Sanskrit poets have, in fact, introduced quite a new diction. Some have used the Ghazal form. In order to make Sanskrit easily comprehensible and popular, the modern Sanskrit poet does not bother about traditional metres. His only concern is that his composition should have Rasa. Another tendency of the age is towards directness and simplicity of expression. This tendency is sure to enrich Sanskrit literature and attract more readers.

Modern Sanskrit works are in all forms, i.e. poetry, drama, fiction, travelogue and so on. There is some criticism and lots of translation and adaptation also. Modern Sanskrit poets have produced works ranging from Mahakavya to Satakas. Sanskrit language and literature have attracted the Indian intellect. The form, style, idiom and expression of this rich language have fascinated the talent of this beautiful land.

For the last three decades Kashmir Shaiva philosophy, known as Kashmir Saivism, has had attracted the attention of Eastern and Western scholars. A versatile scholar of repute and Rashtrapati award winner DR. B.N.Pandit of Kashmir has made a

significant contribution in the field. His Swatantrya Darpana with Sanskrit commentary on Kashmir Saiva Philosophy, is a very significant work.

It is a philosophical kavya composed in 137 Karikas in the Arya metre. Kashmir Saivism is quite different in many respects from all the schools of the Saivism of the South. According to the former, the Universe is based on 'Siva and Sakti'. The two are inseperable. Just as the rays of the moon are not different from it, Siva is not different from Sakti. 'Siva creates this cosmos according to his own will (Sovereignty of will)'. His Swatantrya is reflected in those Karikas as :

स्वानन्दनिर्भरोऽसौ स्वात्मोल्लासेच्छया समाविष्टः ।
आनन्दत्वेन शिवः शक्तित्वेच्छामयत्वतः कथितः ।।

Entirely full of self-bliss, He is always charged with the will for self enjoyment. He is spoken of as 'Siva being bliss', and as 'Sakti being the will'.

The self-bliss of god vibrates out as his will to manifest His powers outwardly. That gives rise to the first two Tattvas named Siva and Sakti. Bliss shines predominantly in the Sivatattva and the will becomes predominant in Sakti-tattva. In fact, the absolute lord is contemplated in his two aspects under these two names for the purpose of the perfect understanding. Practically, 'Siva is Sakti' and 'Sakti is Siva', only the one absolute Truth is understood and explained with the help of its two aspects denoted by these two terms. Besides, the supreme Lord is contemplated as Siva and

Sakti in accordance with an objective meditation called the Yoga of Tattvadhan.

स शिवः प्रकाशरूपो विमर्शरूपश्च कथ्यते शक्तिः ।
अभिधानमात्रभिन्नः सम्बोधार्थं न वस्तुतो भिन्नः ।।

He is called 'Siva' because of his being Prakasa and 'Sakti' because of his being Vimarsa. He is differentiated, as it were, by these two names for the purpose of an understanding of him, but, in reality, there is no difference at all. Saivism teaches to realize god, the Absolute Truth in his supposed two aspects called Prakasa and Vimarsa. Prakasa is His comparatively static aspect by virtue of which he remains always unchanged in spite of numerous creations and dissolutions going on in Him and through Him. His second aspect, called Vimarsa, is His dynamic aspect. He is always manifesting His five-fold activity of God-hood. The former aspect is His 'Siva-hood' and the latter one is His 'Sakti-hood'.

The former is contemplated as the 'Siva-Tattva' and the latter, as the 'Sakti-Tattva'. These are the two supposed initial steps in phenomenal creation and are contemplated like that by 'Sivayogins'.

Shri Jagan Nath Revoo, Shastri of Srinagar, Kashmir, has composed 'Sraddhananda Charitam', in different metres in Sanskrit. Sastri Ji recited a Sanskrit poem on Sraddhanand's Silver jublee 1976-77) at Jammu. It inspired him to write laghu Kavya on the great man's dynamic and dedicated personality. One of the verses is given here as an example;

आनन्दान्दोलिताक्षः परहितनिरतः श्रद्धया पूरितात्मा
शुद्धान्तः शुद्धदेहः सकलगुणनिधिः शुद्धिमार्गे प्रवृत्तः ।
भूमातृस्नेहसिक्तः सकलसुविभवैर्देशकल्याणसक्तः
श्रद्धानन्दो हुतात्मा गुरुचरणरतः श्रीदयानन्दशिष्यः ।।

This verse depicts the unique qualities of Shraddhananda, founder of Gurukul Kangri, and a disciple of Swami Dayanand Saraswati. At present the Sraddhananda Charitam is in the manuscript form. A scholar of Jammu University was awarded the M.Phil Degree for thesis on this book in 1988. It is divided into five cantos. Among Shri Revoo's, other works are Prabandha Parijata and Shiva Nirvan Stotram.

Dr. Shri Nath Tikoo of Martand, Kashmir, has written Shri Bhargashikhastotram, a eulogy on Bhargasikha in Vasantatilaka metre. Its theme is drawn from Martand Mahatmyam (Glory of Martand). According to legend, divine light in the form of Sakti appeared in Martand which is worshipped by devotees to fulfil their desires. At present, the divine light is in the form of a Sila (stone) on the hill of Martand (the present Mattan in Kashmir). This idea is expressed in the Mangalacharnam of the book as : -

मार्मण्डशैलशिखरस्य शिलास्वरूपं
सिंहासनस्स्थितपदां पदवीं पुराणीम् ।
लोकत्रयस्य जननीं जननीं जयान्तं
मर्मण्डशक्तिमिह भर्गशिरसं (?) नमामि ।।

In the last verse, the poet speaks about the importance of this stotra. According to him by reciting this stotra, one becomes prosperous and also perfect in composing poetry.

श्रद्धायुतः पठति भर्गशिरस्तुतिं यः
प्रातः प्रदोषसमयेऽथ सदैव भक्त्या ।
तस्मिन् प्रसादसुमुखी भवतीह भर्गा,
नूनं स काव्यरचनाचतुरो नरः स्यात् ।।

Iqbal kavya Darshanam is a Sanskrit verse translaltion of some selected verses of the great poet Iqbal by Shri Motilal Pushkar of Kashmir. The Kavya consists of 247 pages and appeared in 1984. The book opens with the national song by Iqbal:

सारे जहाँ से अच्छा हिन्दोस्तान हमारा ।
हम बुल बुलें हैं इसकी यह गुल सितान हमारा ।
जगतीतले विशिष्टो हिन्दोस्तानदेशः ।
शुकसारिका पदं च उद्यानमस्ति स नः ।।

A Sanskrit rendering of verse is given here as an example;

ऐ हिमाला ऐ फसीलो फिरवरे हिन्दोस्तान
तेरी पेघानी लैं युककर हमारा है आसान ।

हे हिमाद्रे नगपते हे हिन्दुभू-प्राचीर हे ।(?)
मस्तकं ते चुम्बति उपाप्तम् एवं विरम्य नित्यशः ।।

Shri Kedar Nath Shastri, a prominent Sanskrit scholar of Jammu, has brought out a hundred verses in praise of the Taushi (The Tawi river) under the title Taushi Shatakam with Hindi and English translations. Its opening verse is : -

मातस्तौमि मृणालकान्तिधवले द्वैगर्भभूषे धिये ।
नित्यानन्दसुधे हिमालयगिरिग्रामाग्रनीडाङ्कगे ।
कल्याणि श्रमतापहारिणि भवव्याधित्रयत्रासिके ।
देवि त्वच्चरणारविन्दमुकुले लीनं मम स्यान्मनः ।।

Pure like lotus filement, Jowel of Durga land, Fountain head of mercy, child of mountain grand, Thou art, Mother Taushi, healer of triple fever, let my bee-like mind repose at the feet for ever.

भाति मे भारतम् is a Khandakavya in 108 verses with a noted rendering in Hindi and English by Dr. Rama Kant Shukla a noted poet of U.P. This kavya throws light on the different aspects of the people of Bharat. In this national poem, the inner spirit of Bharat, viz, national integration, tolerance, nonviolence and brotherhood, etc., are echoed. The opening verse gives the theme of the poem.

विश्वबन्धुत्वमुद्घोषयत्पावनं
विश्ववन्द्यैश्चरित्रैर्जगत्पावयत् ।
विश्वमेकं कुटुम्बं समालोकयद्
भूतले भाति मे भारतम् ।।

The poet is indebted to his country, Bharat, which nurtured and inspired him. This idea is contained in the following verse ;

यन्मया गीयते यद्भजामि प्रियं
येन मह्यं प्रदत्ताः द्रुमाः प्रेरय ।
किञ्च यस्मै मेऽस्ति यस्माद् बलं
भूतले भाति तन्मामकं भारतम् ।।

Dr. Sukla composed this kavya in Sragvini (स्रग्विणी) metre.

From time immemorial Kashmir has been a source of inspiration to literatures across the world; so, different poets have appreciated its natural and bewitching beauty from time to time. Modern Sanskrit poets are no exception. Shri Sunder Raja's Surashmi Kashmiram is a living example to support this view. It is a laghu Kavya comprising 108 verses and written in the Upajati metre. Two verses are quoted here as specimen :

कान्तारमन्तः कुलशैलकान्तः
कासारकूलैः करणानुकूलः ।
कालो वसन्तः कविकोकिलानां
काश्मीरसञ्ज्ञो विषयो मनोज्ञः ।।

The land of Kashmir is indeed beautiful with its tranquil woods, tall mountains and pleasing lakes. It is the veritable spring season for the nightingales called poets. A description of the ladies of Kashmir is given here : -

क्रमस्य काश्मीरवधूजनस्य
नम्रस्य किञ्चित् कुचयोर्भरेण ।
ताम्रायमानद्युतिगण्डयुग्म-
माम्रस्य साम्यं वहते फलस्य ।।

The rosy cheeks of the comely Kashmiri bride, slightly dropping under the weight of her breasts are comparable to a ripe mango fruit.

The poet seems to have been influenced by the Kumarasambhavam of Kalidasa in the description of Kashmir. The poetry is very charming with beautiful similies and liberal use of alliteration.

Urmika is a collection of Sanskrit poems by Dr. Ved Kumari and Dr. Ram Partap, famous scholars of Jammu, The collection comprises 76 pages and was published in 1987. The vivid description increases the interest of the reader. Seperation from the beloved is intolerable. Even the winter season does not give pleasure to a seperated lover. Instead of giving him pleasure, it burns him in seperation. But at the same time, when the lover has an opportunity of having his beloved by his side, even the hottest season appears to him cool and gives him peace of mind. This idea is described under the title विचित्रमेतत् in the poem :

त्वदीयविरहे शीतोऽपि कालो मदीयचित्तं दग्धीकरोति ।
दन्दह्यमानं स्रवति तदानीं नपन्तम्बुरूपं द्रवतां गतं तत् ।।
निदाघकाले युष्मत्समीपे सूर्यस्य तापः शैत्यं ददाति ।
शीतांशुरश्मिसदृशामपन्ति विनिर्गतास्स्युः किरणस्य दीपाः ।।
भवद्वियोगो जातो यदा तु वर्षत्सु मेघेषु सततं च प्रावृषि ।
नेत्रे तृषार्ते मनःपिपासुर्हृदयमपाद्रं विचित्रमेतत् ।।

न मे चिन्ता -- This poem is satirical. The teacher does not care whether his students read in the class room or not, whether their behaviour is satisfactory or not, but, all the same, he is an expert in his business of teaching. This idea finds expression in the poem

आचार्योऽहं शिष्यान् आचारं ग्राहयामि ,
आचारः सदाचारो भवेत् कदाचारो वा, न मे चिन्ता,
प्रवाचकोऽहं ग्रन्थान् बृहतो वाचयामि श्रेण्याम्
शिष्या अवगच्छन्तु न वा न मे चिन्ता
गुरुरहं रौरवविरहितोऽहं शिष्यान् पाठयामि
यदि ते पृच्छन्ति तदा छलजातिनिग्रहबलेन
तान् तूष्णीभावं नयामि
ते विद्वांसः स्युर्मूर्खा वा न मे चिन्ता
परीक्षकोऽहम् आगच्छन्ति मत्समीपं परीक्षार्थिनः
परीक्षाम्बुधिं समुत्तरितुं बलेन वा छलेन वा धनेन वा ते
परीक्षामुत्तरन्ति
जीवनपरीक्षायां ते उत्तीर्णा भवेयुर्न वा न मे चिन्ता
प्रयासकोऽहं प्रजाः प्रयास्मि
ते जीविता बुभुक्षिता मृता वा स्युः न मे चिन्ता
श्रेष्ठी अहं व्यापारकर्मणि प्रवृत्तः वस्तुविक्रयं करोमि
तानि शुद्धानि अशुद्धानि वा न मे चिन्ता

Dr.Madhusudhan Mishra's autobiography in Sanskrit verses under the title Svetam is a very interesting work. It is divided into six cantos. He has used different metres to show his craftsmanship in this Laghu Kavya. His visit to Germany is described in the third canto. While depicting the civilization of Europe,

the poet expresses his feelings in the verses mentioned below.

विना भवन्तं सरसं न जीवनं मुदं विधत्ते तव चुम्बनं प्रिये ।
त्वया न शून्यं गृहमस्मि कामये वरं वृणीष्वारुणपुष्पसुन्दरम् ।।
न पोठयूनीविरहोत्सुकं प्रियं चुचुम्ब सायं गृहमागतं मुदा ।
गरीयमाणं दिवसं न च क्षमे तथैव सोऽभूत् विरही तया विना ।।

In the genre of Dutakavya-s, Kamaduta by Prof. Ram Chandra Harisharan Shandilya of Maharashtra is another addition. Kamaduta is divided into two parts, Purvakama and Uttarakama. Purvakama contains the message of the young maid seperated from her lover and the Uttarkama contains the youth's reply sent to her. At last the lovers are united with the help of Kama Deva, the God of Love.

Two master pieces composed in the Manda-kranta metre are quoted here: -

काले काले तव रतिकथां भूय एव स्मरन्ती
मुक्त्वा वेणीं मलिनवसना त्वत्प्रतीक्षां करोमि ।
गायन्त्या मे सुभग सुखदां प्रेमगाथां त्वदीयां
जायन्ते त्वद्विरहजलधौ मज्जतोन्मज्जनानि ।।

Oh my dear, on every occasion I repeatedly recollect your stories. Having untied my braided hair and putting on dirty clothes, I am waiting for your arrival. Oh my dear, while singing your pleasant love stories, I am diving into, and out of the sea of separation.

नीत्वा वाचः करुणहृदयः कामचारस्स दूतः
तन्वीं बालां विधुरविधुरां सान्त्वयामास भूयः ।
लोके सन्तः परहितरताः स्वार्थभावानपेक्षाः
पुण्यैरन्यान् स्वकृतसुकृतैः प्रीणयन्ति प्रकृत्या ।।

That unrestrained and compassionate messenger, conveying his message, again and again consoled that young and tender lady who was seperated from her afflicted lover. In this world, noble persons, who are free from selfish motives are busy doing good to others, naturally please others by their meritorious and benevolent actions.

This Kavya is written in the Vaidarbhi style, the best of all the styles; its principal features are in absence of inordinately long compounds and unduly involved constructions, and the presence of lucidity (प्रसाद), sweetness (माधुर्य), and vigour (ओजस्). In Kamaduta the erotic sentiment (विप्रलम्भ) is dominant throughout and the selection and arrangement of words and phrases are governed by the consideration of this principal sentiment.

Another work by him is Yatraprasangiyam (Travelogue) published in 1989. The poet describes in it the story of his dream in a lucid manner.

Kavitavali by Prof. Haripada Datta of Bengal is a very charming collection of Sanskrit poems. It is divided into five parts Urmi, Varshasatakam, Lipi, Kuha and Samputam. In the rainy season, the sons of boatmen throw the bait into water, to catch fish. Their

bodies are too heavy to carry them, as is described in the following verses from his Varshasatakam:

कूले विन्यस्य मुटवे स्रोतसः क्षिपन्ति पाशान् धीवरतनयाः
हरन्ति पाशान् धरन्ति मत्स्यान् शतशः शतं मे मत्स्या बद्धाः ।
क्षिपति शस्त्रं तुदति पाठीनं विगलति गण्डयते रुधिरधारा
देहः पीनो मारो गुरुर्न जनद्वयमपि हि वोढुं क्षमम् ।।

Green fields are spoiled in the rainy season. Here is their description in the poem

हरिते क्षेत्रे शष्पं श्यामं पूर्वं यत् शोभमानमासीत् ।
छिन्नं भिन्नं मथितं सर्पं सरला विमला धवलाश्च दिशः ।।

Ram Krishan Shastri of Jammu has written चण्डदेवचरितम्, इन्दिराशतकम् (१९८४) शेरवशतकम् (१९८५), रणवीरप्रशस्तिः (१९८४), श्रीताराचरितम् ।

Among satirical poems, Shastri Jee's poem published in Gandivam of Varanasi has an important place. One of the verses is given here as an example:

भज नेतारं भज नेतारं भज चमचारे (?)
नेता माता नेता तातः नेता भगिनी नेता भ्राता ।
नेताखिलविघ्नानां हर्ता नेता सर्वसौख्यविधाता ।।

This Satirical poem exposes the character of the sycophant.

Prof. Satya Vrat Shastri has published one Satakam: शर्मण्यदेशः सुतरां विभाति on his visit to the Federal Republic of Germany. It is a travelogue giving an account of the places he visited in that country. The

poem opens with a general description of the country visited. One or two verses are given here as a specimen:

यूरूपभूमण्डलमध्यवर्ती पारं समृद्धेः परमभ्युपेतः ।
नानानदीप्रस्रवणैः सुरभ्यः शर्मण्यदेशः सुतरां विभाति ।।
तरुप्रतानैः समलङ्कृतानि प्रतानिनीभिश्च विभूषितानि ।
श्यामाख्यया लोकसुविश्रुतानि श्यामायमानानि वनानि यत्र ।।

The dynamic personality of the late Prime Minister Indira Gandhi has invited the attention of the Sanskritists. A Mahakavya of about 1000 verses in 25 cantos, the Indira Gandhi Charitam by the same author appeared recently.

How poetic is his description of the blows dealt on Pt. Jawaharlal Nehru at the time of the boycott of the Simon Commission:

कठोरघातैः शतशः समन्तात् सन्ताडितस्तत्र जवाहरोऽपि ।
स्वराज्ययज्ञानलमास्फुरन्तं स्वदेशरक्ताहतिभिर्जुहाव ।।

The work contains towards the end a number of citrabandhas also, showing the poet's skill in metrical composition.

In the series of Satakas the Indirakirti-satakam by Krishna Semwal cannot be ignored.

The Nehru Yashassaurabham by Shri Balabhadra Prasad Shastri describes in twelve cantos the life history of Shri Jawahar Lal Nehru. It carries a Hindi translation by Miss Indu Gupta of Barailly. The work is a charming poetry.

The present writer has composed Kashmira-Satakam regarding terrorism in Kashmir in the anushtubh metre and some of its verses, under the title-Bharat Matr Sandesa, have been published in Sanskrit Manjari and Sanskritamrtam published by the Delhi Sanskrit Akademy and Ram Ratan Shastri of Delhi respectively. The writer is shocked to see the barbaric killing of innocent people and the bloodshed in the valley. So he gives the message of peace through Bharat Mata to those who have adopted the path of violence, arson, murder and abduction.

Another poem of the present writer is a national song under the title of Bharat Mahima (Glory of Bharat) is quoted here in full:

इदं हि प्रियभारतम्
शान्तिमार्गदर्शकम्
विश्वशान्तिदायकम्
इदं हि

This, my beloved Bharata,
Giver of the path of peace
And bestower of world peace
This, my beloved Bharata.

Before I conclude, I should like to say that it has not been possible for me to cover the whole range of Sanskrit poets living in different regions or states of India. I have prepared this paper on the material available to me.

There are so many poets whose contribution in the field of Sanskrit poetry is remarkable, but due to the

non-availabiliity of their works, I could not mention them in this paper. I can only regret the ommission.



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4 MODERN SAMSKṚTA POETRY

-- Prof. Rajendra Mishra

Before I say something about the Modern Samskṛta poetry, I will have to explain the word 'Modern'. Does it mean the 20th century as a whole as many of our literary critic colleagues think - or is it relevant only to the post-independence Samskṛta literature? An unbaised exhaustive study of the vast Samskṛta literature written in the past two centuries proves that modernity in Samskṛta writing began with the renaissance-period, which took place in the British regime.

The English translation of the immortal dramatic work of the great Samskṛta poet Kālidāsa, Abhijñānaśākuntalam, by the devoted orientalist of the day Sir William Jones in 1789 created a stir in the literary field of Europe and within a few decades hundreds and hundreds of European scholars turned to be the leading learners of Samskṛta and some of them

beyond any doubt, gained authenticity also in the various fields of Indology.

The new Samskṛta poetry flourished vigorously under the patronage of British rulers who showed much interest and reverence to the process of innovation and reconstruction of this ancient language. It was a time when the Western scholars like Silvan Levi, Prof. H.Corn and Dr. Venish were also writing and speaking Samskṛta fluently. Apart from their personal correspondence in prose they could compose Samskṛta verses also very easily.

In my humble opinion, it was the beginning of the new trends in the Samskṛta creative writings, which paved a comfortable way to the Modern Samskṛta writers. The poets and dramatists like Bhaṭṭa Mathura Natha Shastri, Mula Shankara Manikya hala Yajnika, Haridasa Siddhantavagisha, Jeevananda Vidyasagara, MM. Mathuranatha Dikshita, Pt.Ambikadatta Vyasa and Pandita Kshama Rao flourished under this heralding tradition. Even then, this tradition was not absolutely modern in the sense that it could not emancipate itself from the irrelevant bindings of the Nāṭyaśāstra.

The dramatic works of this period are purely traditional in nature and they, barring a few, abide by the rules and regulations, laid down by Acharya Bharata. The Nāṭyadharmī tendancies are prevalent everywhere. Prohibitory notes like दूराध्वानं, वधो युद्धम् etc., directed by Bharata have been meticulously complied with by these play wrights. Even then, a new out look in the selection of themes some unprecedented

changes in the depiction of stories, insertion of contemporary ideologies and some other likewise elements, in the name of modernity can be had in these dramatic works, which show a fundamental difference between the old and new trends of the Samskṛta drama. Most of these dramatists selected heroes like Maharana Pratapa and Chattrapati Shivaji who could motivate the people in the struggle for independence, going on in those days.

Puranic themes were neglected evidently only because of their irrelevancy. Right from Bengal to Rajasthan the struggle for liberation was in evident and the literary figures of the day, irrespective of their language and genre of the poetry, were also helping these freedom-fighters in their own way. The Samskṛta poets were not exception to this particular context. भारतगीतम् composed by P.R. Krishnama-charya राष्ट्रियजागृतिः by Nagarakara, शिवहृदयम् by Atmarama Shastri भारतीयमनोरथः by A.K. Jatyacharya, भारतखड्गः by Varadakrishnamacharya, अभिनवभारतम् by M.M. Ramavatara sharma, मातृसम्बोधनम् by Charuchandra Vandyopadhyaya, तिलकसौभाग्यम् by Keshava Gopala, भारतभूमि by Vidhu-shekhara Bhaṭṭacharya, along with वृद्धविहगः, and उद्बोधनम्, भारतकौमुदी by P.S. Subramanya Shastri, प्रबोधनम् by Shalagrama Shastri, जातीयप्रार्थना by M.M.Giridhara Sharma Chaturvedi and मातः का ते दशा by Medhavratacharya and other Samskṛta poems of the same taste were fueling the fire of freedom, before the achievement of independence.

Along with the traditional Samskṛta śloka-s, some new lyrics were also used in the dramatic works, mentioned above, for the first time. The famous historical lyric वन्दे मातरम् composed by Shri Bankima Chandra Chattarjee in his novel Ananda Matha, having the essential features of a well-knit Samskṛta lyric enjoyed the grace of a National Anthem and remained every moment on the tip of the tongue of each Inkalabins (fighting for complete change).

Thus, the pre-independence Samskṛta poetry either dramatic or sporadic in nature, was partially different in comparison to the traditional Samskṛta poetry. Although the Samskṛta Mahākāvya-s like पारिजातहरणम् of Pt. Umapati Dwivedi, रुक्मिणीहरणम् of Pt. Krishnanath Dvivedi, and रुक्मिणीहरणम् of Pt. Haridasa Siddhantavagisha, belonging to that period, have nothing to say new. They only titillate the readers through their tidal fascinations produced by the figures of speech is श्लेष and अनुप्रास. But the lyrical poetry of the same period seems to be out of convergence. We find a radical divergence in it because it was free from the clutches of the so called musical notes like the Geetagovindam of Jayadeva. On the other hand, these lyrics were totally different from the traditional metrical compositions also, regulated either by the number of syllables (अक्षर) or by the number of syllabic instants (मात्रा). Such free-style lyrics, having variety of subjects, were plentifully composed by Pt. Janakivallabha Shastri in Bihar province and by Pt. Prabhata Shastri in Uttarapradesh.

These two similar poetic currents, namely the metrical composition or वृत्त and lyric or गीत,. had a common goal to be achieved and that was to awaken the dormant sensibility of the country-men. The great patriot, Shri Aravinda Ghosha, imprisoned in the Alipur Jail, composed his भवानीभारती in metrical verses,. but Pt. Janakivallabha Shastri expressed his feelings in similar in his epoch-making patriotic song निनादय नवीनामये वाणी वीणाम् .

Meanwhile, the long-awaited independence was sucessfully achieved. India became a sovereign country and emerged on the world-map as the largest democratic nation, having a glorious past and optimistic present. With this political change, the post-independence Samskṛta poetry also changed. This change was diversified by the great masters of the comtemporary Sanskrit poetry.

The post-independence Sanskrit poetry was really the Modern Sanskrit poetry from that point of view. Not only the preceding rhetorical techniques of the poetry were changed, but the inherent poetic values also proved to be amazingly different. In short, it was a complete overhauling of the old Sanskrit poetry. Apparently, this modern Sanskrit poetry seems to be two fold : Metrical and lyrical. The metrical sans poetry is again divided in to various titles like महाकाव्य, खण्डकाव्य, (दूतकाव्य, शतककाव्य, लहरीकाव्य, स्तोत्रकाव्य) कोशकाव्य, etc. The lyrical Sanskriit poetry is also dominant in the shape of splendid collections and anthologies.

In the thesis entitled 'A critical study of the Sanskrit Mahākāvya-s, composed in the 7th Decade, Dr. Rasa Bihari Dwivedi has provided a list of 156 post-independence Sanskrit Mahākāvya-s. We have no proper reason to raise doubt about the veracity of this statement. The number of Mahākāvya-s seems to be exceptional and at the same time proves the uninterrupted growth as well as the everlasting freshness of the Sanskrit language. Persons, making frivolous statement that Sanskrit is a dead language, should correct themṣelves since their septic and erroneous vision is not hing but treacharous action.

In his letter dated 28th January 1983, Prof. Scahrpe, Retd. Prof. and Head of the Sanskrit Dept. Ghent University Belgium, very affectionately wrote to me :

'Present day, Samskṛta literary composition is a most fascinating object of study. I had collected a fair number of Sanskrit texts of that kind in my deptt. at Chent University, Balllantyne, DiNobili, Cuppeller, Jacobi and others and I used to read extracts of them with my students, at the time, I was teaching Samskṛta.

Indeed, as much as Latin for European Philologists, classical Sanskrta ought to stand as a living language for those who are striving to study it as thoroughly as possible.'

Prof. Scharpe was much hopeful towards modern Sanskrit poetry. He always ąppreciated the creative Sanskrit writing. An authority on the Kalidas-

literature, having published his works in three big volumes, Prof. Scharpe strongly believed in the pauseless progress of the modern Sanskrit poetry. His view is evident in his leltter of 27th July 1983, written to me.

'I have perused your Sanskrit poems and it was a pleasure to me to learn from them how beautifully and fluently the Sanskrit language is still written in India at this time and how devotedly and ably you are giving up yourself to this yet difficult task.'

I would like to say a few words about the Modern Sanskrit Mahākāvya-s. These Mahākāvya-s can be divided in three sections- Purāṇic, Historical and Patriatic. But most of these works do not abide by the rules and regulations established by our Acharyas like Bhāmaha, Daṇḍin and Viśvanātha, etc. They have their own technique, style and diction. Sītācharitam and Janakijeevanam, although based on the traditional Rāmāyaṇa-theme, seem upto some extent, free from the archaic style. Both of these Mahākāvya-s do not accept Rāma as the hero is नायक. On the other hand, the heroine of the theme, Sītā seems to be the most dominant character, throughout the poem. Story also differs. According to Sītācharitam, for the sake of her husband's honour and royal dignity, she herself chooses the banishment. The composer of the poem, Dr. Revaprasada Dwivedi Sanatana has tried to console the generous readers, who feel mentally perturbed to see Devi Sītā being punished and insulted by her own husband Rāma in public. Abhiraja Dr. Rajendra Mishra also, in his Janakijeevanam tries to find the same solution. According to him, the washerman begs

for an excuse in the open assembly of civilians, in the presence of Maharṣi Vaśiṣṭha and Lord Rāma forgives him for defaming the empress of the Koshal empire. Afterwards Sītā goes to the hermitage of Maharṣi Vālmīki only to look after her twin sons Lava and Kuśa, for a few days. In these Mahākāvya-s the theory तत्रैको नायकः सुरः, etc. fails because of their heroine dominant theme.

गणपतिसम्भवम् is a Mahākāvya of its own kind. From the beginning to end it is symbolic from every point of view. The poet wants to present a vivid description of the democratic setup of the Indian polity through the गणपतिसम्भवम्. Ganapati here really means the chief of the republic. In this way, the poet intends to highlight the dignified ideal qualities of the leader of the nation.

लेनिनामृतम्, टाल्सटायचरितम् are the Modern Sanskrit Mahākāvya-s, based on the superb character and deeds of Lenin and Talstoy, the political and cultural leaders of Russia. It could be possible only in the modern Sanskrit poetry, that the supreme personalities Lenin and Talstoy, belonging to other country, have been reverentially delineated. It confirms the broad-outlook of the modern Sanskrit poets.

तिलकयशोर्णवः, विवेकानन्दचरितम्, गान्धिचरितम्, नेहरूयशःसौरभम्, and इन्दिराचरितम् are the Mahākāvya-s, which narrate the authentic history of the Indian independence movement throwing light on the political events like Regulating Act, Simon Commission, Civil

Disobedience Movement, Crip's Mission, Khilafat Movement, Quit India Movement and the achievement of freedom on the 15 the August 1947. Most of these Mahākāvya-s have been composed after the death of their heroes. The only exception is the Indira Charitam of Prof. Dr. Satyavrata Shastri. It is really a difficult task to make an assessment of the merits and demerits of any great leader in his own life time. But Prof. Shastri has very skilfully evaluated the heroic and patriotic deeds of the late Prime Minister of India Smt. Indira Gandhi with special reference to the nationalisation of fourteen big banks, victory over Pakistan and foundation of Bangala Desh, atomic explosion at Pokharan, termination of the privy-purse, etc.

शिवराज्योदयम् composed by Dr.Shridhara Bhaskara Varnekara deserves a special mention. It is the largest poem, consisting of 68 cantos which received the prestigeous Sahitya Akademi Award in 1974. The treatment of all the Rasa-s, colourful picturization of characters, easy but touching expressions and the synthesis of the metrical and lyrical poetry make this voluminous Mahākāvya a pioneering effort.

स्वातन्त्र्यसम्भवम्, the latest work of the Mahākāvya genre, is the high standard poetic creation of Dr. Reva Prasada Dwivedi mentioned before in connection with his first Mahākāvya Sītācharitam. It has received the Sahitya Akadami Award this year. The Mahākāvya puts forth the historical account of the Indian freedom movement. The flawless diction and the scholastic expressions establish the poetic grandeur of this

Mahākāvya which is almost a socio-political study of the 20th century India.

The critical assessment of these Mahākāvya-s being concluded, clarifies some distinct points.

1. Most of the Modern Sanskrit Mahākāvya-s enjoy full freedom in selectiing their नायक-s . Usually they prefer a contemporary national leader of highest regard.

2. The number of cantos is not certain. We find two opposite poles in this context. If the सीताचरितम् has sixteen, शिवराज्योदयम् possesses sixtyeight cantoes.

3. Some salient features of the old Sanskrit Mahākavya-s, recognised by the rhetorician like Daṇḍin and Viśvanātha, being the meaningless appendance of the modern poetry, have been ruthlessly neglected by the Modern Samskrit Poets. These are षड्ऋतुवर्णनम्, रणप्रयाणम्, कामोपभोगवर्णनम्, etc.

4. Enigmatic expressions, prejudiced religious preachings through the poem, artificial language burdened with alliteration and traditional exhibition of poetic rivalry are found seldom in the Modern Samskṛta Mahākāvya-s.

The other category of the Metrical poetry is well known, having its nomenclature as खण्डकाव्य. Some of the modern Sanskrit Khaṇḍakāvya-s are purely traditional, but at the same time, many of them have

new themes. जनतालहरी and रोटिकालहरी composed by Dr. Radha Vallabha Tripathi, reveal a Marxian approach. Especially the Rotikalahari displays a radical change in the modern poetic vision. It satisfies the mass sentiments and stands for public welfare and mass awakening. I would like to quote some stanzas from the original text in support of my statement.

किं सुवर्णस्य पात्रैस्तथा राजतैः
किं तथा मण्डितैरासनैर्विष्टरैः ।
धुक्षिता तूदरे रे बुभुक्षा यदा
स्वाद्यते स्वे कराग्रे धृता रोटिका ।।
अर्ज्यते रोटिका केनचित् स्वैः श्रमैः
स्वेदधाराञ्चितैरुच्छ्वसद्बाहुभिः ।
खाद्यते निःश्रमं तुन्दिलश्रेष्ठिभि-
र्गोगलीन् ह्लेपयद्भिः कुलाङ्गारकैः ।।

(दूर्वा पृ. ३५) 24th volume.

The culminative alertness of the modern Sanskrit poet seems to be evident when we peruse fire spitting poem of Dr. Revaprasada Dwivedi entitled. शकटारः Nelson Mandella, the world known figure of south Africa has been panegyyrically depicted by the poet as an embodiment of the great premier of his time who had been imprisoned by the tyrant king Dhanananda. This stimulating poem was composed by the poet on the day of Nelson Mandela's acquittal from the hellish jail. I do not find even a single literary figure in the Indian languages who could have reacted so sharply. This poem, thoughtfully amplified with 121 stanzas, leaves no doubt in the imbibing character of the Modern Sanskrit Poetry. The poet says;

कवितामपि चन्द्रहासकान्तिं
कलयिष्येऽस्मि सनातनर्षिरेषः ।
शकटारति चेन्मनुष्यलोके
क्वचिदप्यन्यतमोऽपि कोऽपि देही ।।
अयि मण्डल! विंशतिं च पञ्च
शरदो यत् क्षपयाम्बभूव वन्दी ।
शकटारकथां नवीचिकीर्षो-
र्ननु सोऽयं नियतेर्नवः कटाक्षः ।।

(दूर्वा पृ. ६०) 19th volume.

Dr. Rudradeo Tripathi has provided a complete list of the 20th century Dūtakāvya-s, forty six in number. Some of them deserve to be mentioned. It is not possible to shed even a little light on them, keeping in view the limited surge of this paper. The most important works are : Kāmadūtam by H.A. Shandilya, Patradūtam by Dr. Rudradeo Tripathi, Plavangadutam by Dr. Vaneshvara Pathaka, Gandha-dutam by Dr. Paramananda shastri, Mayūkhadūtam by R.A.Pandey, Hanumaddutam by Dr. H.N. Dikshita and Mitradūtam by Dr. Tchcharam Dwivedi. But I would like to introduce my own work मृगाङ्कदूतम् Which I composed when I was a visiting Professor at Universities Udayana, Denpasar city Bali. The poem was published simultaneously in the Sahitya Akadami Sanskrit magazine Saṁskṛtapratibhā in the year 1988.

The poet extemely dijected because of the pinching Yeminiseences of his family members, friends, well wishers and countrymen appoints politely the rising full moon (मृगाङ्क). This messenger directing

him to meet his friends and well wishers living in different parts of the country. He advises the Mṛgāṅka to see his old mother Abhiraji at Allahabad in the end and console her properly. This poem is the reproduced account of the self experienced travel pleasures of the poet. Describing Ujjayinī the poet says.

वक्रः पन्था न खलु भवतः प्रस्थितस्योत्तराशां
क्षोणीनाभिं विशदय पुरीं श्रीविशालां विशालाम् ।
पश्यन्निन्दो गतवति पुनः क्रूरकालप्रवाहे
मन्ये स्तोकं प्रभवसि मनस्तोषमाप्तुं त्वमत्र ।।

क्वेदानीं सा कविकुलगुरोर्वैक्रमार्की समज्या
शिप्रावातः क्व नु खलु कृती प्रार्थनाचाटुकारः ।
वीतप्रायाप्युदयनकथा प्राग्वतां वैभवाना-
मेकस्साक्षी तदपि रमते श्रीमहाकालशम्भुः ।।

(मृगाङ्कदूतम्, पृ. ७२, दूर्वा 7th volume)

Revabhadrapeetham and Pramathah of Dr. Revaprasada Dwivedi, भाति मे भारतम् by Dr. Ramakanta shukla, Rasakeli by Shribhashya Vijayasarathi, Kuṭajakusumāñjali by Dr. Krparama Tripathi, अगतिकगतिकम् by Acharya Bachchilal Awasthi, मृत्कूटम् by Dr. Bhaskaracharya Tripathi, धारामण्डवीयम्, प्रबोधपञ्चाशिका, and बालीविलासम् by Abhiraja Rajendra are the Khaṇḍa-kāvya-s of other varieties, which deserve special mention.

A new genre of the modern Sanskrit poetry has emerged very recently. I name it विमानकाव्यम् this

poetry is based upon the experiences of the plane journey. विमानबाला by Dr. P.N.Kavathakar, धरित्रीदर्शनम् by Dr. R.V.Tripathi and विमानयात्राशतकम् by Abhiraja Rajendra are the full fledged works of this variety.

Now I would like to introduce the lyrical poetry of the Modern era, which has become the exact synonym of the modern Sanskrit poetry. Prof. Shrinivasa Rath, Acharya B.L. Awasthi, Dr. Harirama Acharya, Dr. Paramananda shastri, Dr.(Smt) Pushpa Dikshita and Abhiraja Rajendra are considered to be the trend setters of the modern lyrical poetry.

The modern sensibility and the style of expression of the two fold bewitching power of these lyrics, differentiate them from others, The lyricist has expanded his spirit and conscience throughout the world. Therefore, the whole universe seems to be the little courtyard of house. In his famous poem विज्ञाननौका Prof. Ratha expresses him self.

संस्कृतोद्यानदूर्वा दरिद्रीकृता
निष्कुटेषु स्वयं कण्टकिन्याहिता ।
पुष्पितानां लतानां न रक्षा कृता
विस्तृता वाटिकायोजना निर्मिता ।।
के कथं कुत्र वा क्रन्दनं कुर्वते
राजनीतिश्मशानेषु नो ज्ञायते ।
विज्ञाननौका समानीयते
ज्ञानगङ्गा विलुप्तेति नालोक्यते ।।

(दूर्वा, पृ. १२, 1st volume)

These lyrics have popularised the Modern Sanskrit poetry in the real sense. Simplicity of language, musical notes and clarity of the theme are the salient features of the Modern Sanskrit lyrics. These lyrics are social, political religious, subjective and objective in nature. Some times they seem to be ironical also. For Example :

शास्त्रचर्चां विधत्से सुरामन्दिरे
भासि बन्धो पशुस्त्वं विषाणं विना ।
नैव नृत्यं न गीतं न वा चर्चरी
उत्सवः कीदृशोऽयं वितानं विना?
धर्षिता हिंस्रजीवैः समाजाटवी
शक्यते नैव गन्तुं कृपाणं विना ।।

(Abhiraja Rajendra in Mrdvika)

Another example :

किं करोमि मदीयगेहे कोऽपि मां न हि परिचिनोति ।
क्षीरजलधौ कौस्तुभं मीनो न किं बहुधा धुनोति ।।
अद्य ताक्ष्र्यस्तक्षकं स्तोतुं स्वयं पुरतः करोति ।
शुष्कपङ्कजपल्वलं क्षुभितं पयोधिं न्यक्करोति ।।

Puspa Diksita in किं करोमि? (दूर्वा 15th V.)

The acute misereis in our social life have been elucidated in these enchanting songs. To quote Acharya Bachchulala Awasthi:

मनुष्यस्यान्तरो व्याधिर्बहिर्भैषज्यविज्ञानम् ।
पटः किं तन्तुभिः सिद्ध्येदितस्तानस्ततो वानम् ।।
पिपासा बाधते दन्तच्छदौ शुष्कौ तनुस्तप्ता ।
इतो दग्धं मरुद्यानं ततः सर्वं निरुद्यानम् ।।
अटव्यां याप्यटाट्या नाम सा तीर्थाटनं गीता ।
व्यवस्थाया अभावोऽद्य व्यवस्थाया व्यवस्थानम् ।।

(दूर्वा, पृ. १४ 16th V.)

निर्मापितं न जाने केनेदमूर्ध्वहर्म्यम्
मम खण्डितावशेषे जीवामि भूतलेऽहम् ।।
किं संस्मरामि मधुरं किं विस्मरामि कटुकम् ।
स्मरणीयतामुपात्तो जीवामि भूतलेऽहम् ।।

(Abhiraja Rajendra in his Mrdveeka.)

Some poets of the day have successfully brought the modern Sanskrit poetry nearer to the folk songs of their provinces. Skandhaharijam (कहरवा) Chaitrakam (चैता) Naktakam (नकटा) Sutagrham (सैंहर) प्रचरणम् (पचरा) Tangalikam (लाङ्गुटिया) Rasikam (रसिया) Phalgunikam (फगुवा) and Kajari (कजरी) composed and presented by Abhiraja Dr. Rajendra Mishra have not only popularised the modern Sanskrit poetry, but also gained the favour of Sanskrit loving people also. The Urdu Gajala, under disguise of गलज्जलिका has cultivated a new taste among the Sanskrit listeners. It is getting more and more popularity day by day.

To tell everything in this small paper would be a daunting effort of filling an ocean into a small jug. A separate book, divided chapter-wise, must be written on this subject, so that the complete progress of the Modern Sanskrit poetry may be properly presented for the perusal of ardent Sanskrit readers.



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2 MODERN SANSKRIT DRAMA IN HINDI SPEAKING REGION (1850-1980)

-- Dr. Kamalesh Datta Tripathi

Dominant Trends: Continuity and changes

"Chronologically the Hindu Drama stands solitary in a long viod. By the birth of Christ, Greek drama and its short-lived daughter were dead. Toward 1300, the Chinese began producing plays and then from two to four centuries later, two groups of peoples littoral to Atlantic and Pacific: the West European nations are the Jappanese. In the more than a thousand intervening years, the only drama of literary merit that grew up in the world was that of India"

-- A.L.Croeber quoted by Dr. V.Raghavan, Sanskrit Drama in Performance, p.9.

Moral values have changed and this modern era ushers in a craze to enliven the dozy, obsessed moralists with old hackneyed ideas and conceits by inflicting shocks -- a dadaistic spear has penetrated modern writing.

Serious literature becomes a peripheral occupation for the writers out of the feeling that the pamphleteered moral confusion may be taken to have sprung from personal emotion or more precisely from the attempts at dramatization of self-pity which is conspicious from the comment of Henry James to A.C. Bension in 1896, "I have the imagination of disaster and see life as ferocious and sinister". E.M.Forster's pen is stunted because he can only think of the new world order, but fails to put into fiction.

Writers have become more and more committed to the social and political world instead of retreating to the private worlds.

To heed to the point to which the literary scene has precipitated, I jump across the "dated" writers, Tennyson to Arnold, the Victorians. The school of Rossetti and Ruskin fosters the growth of an optimistic and artistic view of life but Hardy brings in evil, faced by men and women in the present day society. John Masefield introduces uncomplaisant realism in his works. "The Everlasting Mercy" (1911) and "The Widow of the Bye street" (1912).

In 1914, Ezra Pound in his "Imagist Movement" introduces the use of popular dialogue and new rhythms.

In Bengali literature too, Saratchandra holds up evils in society and perhaps suggests remedies too. Tarasankar follows suit. Bimal Mitra unearths the source of created evil. Bibhutibhusan Bandyopadhyay surpasses even Coleridge in his love for visible nature, apparently free from"Associationism". In Hindi Munshi Premchand tackles individual domestic problems, yet the problems are not peripheral, they are universal. Mulkraj Anand pragmatically approaches the problem of working class people and the proleteriate. Although none of the above mentioned writers are celebrated poets, but still their works are also to be considered because they are trend-setters. In Bengali poetry, however, Subhas Mukhopadhyay, Jagannath Chakravarty and others introduce popular speech and new rhyme scheme. They speculate on new theme in a novel way. Imaginism and symbolism loom large in the poems of Subhas Mukhopadhyay Sakti, Chattopadhyay and others.

In the literary pursuit, Bengali has made a head way in the world literature and has achieved honourable mention. Today common place objects and incidents are the theme of modern poems. It has successfully assimilated the impressionistic and other techniques of the modern European literature. Its style of versi-fication is a novelty at present. Blank verse and prosaic verse are now its media of presenting metrical exercises. In respect of rhetoric it has efficiently imitated Western pattern.

But in the race, modern Sanskrit poetry lags far behind. Sanskrit poets of the present age still cling to the old, time honoured theory of literary exercises.

Modern Sanskrit poets cannot accommodate any deviation for their conservative out look. No individual talent has so far appeared who shared the onus of communicating a new turn to the tradition of Sanskrit literary endeavour.

Poems and epics in Sanskrit are centred on the old classical theme, an elaboration of a particular episode from the Rāmāyaṇa, Māḥābhārata, Bhāgavata and other Purāṇas, Kṛṣṇalīlā, Devīmāhātmya, Śiva-glorification, etc.

Popular tales and narratives are all of a set pattern-- the stories told and retold several times. Treatment of nature in modern Sanskrit poems so far has evinced no novelty. No attempt has been made to discern the inner spirit of the visible objects like the sun, moon, the six seasons, rivers, oceans, mountains, hills, etc., which are the most popular natural objects of Sanskrit poetries. Philosophical outlook based mostly on the Upaniṣadic thoughts, mysticism and religiosity loom large in the thoughtful poetical productions of the present day.

In respect of prosody, no new experiment in metrical form has been ventured. Here and there had been a very casual attempt of blending parts of two established metres and making a new one. But these have never been appreciated. Prosaic verse and blank verse are completely absent in modern Sanskrit poetic works.

After the 16th century, the Sanskrit Kāvya-sāhitya has been in stalemate with regard to rhetoric.

From the days of Dandin and Bhamaha there had been a steady increase in the number of alamkāras, but after the sixteenth century there is a permanent stop. Since then no new figure of speech has been offered to enhance the sonority and sweetness of the writing of verses.

No sincere attempt has been made so far by Sanskrit mentors to add to the richness of Sanskrit poetry by introducing the "Translation poems". Shakespeare and Ranbindranath, etc., have been taken up in a haphazard manner and in these translations the original flavour of the texts is missing. But in Hindi, Bengali, Marathi, Tamil, etc., it may be mentioned in this connection, good translations of Shakespeare, Tolstoy and other great writers have appeared and earned reputation. They are in fact much more sucessful than their Sanskrit counterparts.

Writing of Sanskrit poems in epistolary method is completely absent. No where in modern Sanskrit epics and poems the position and economic condition of the society has been reflected, particularly the impact of the left movement (communism) and the views of the Naxalites on the socio-political situation of our country is yet left untouched. Since the medieval age (Satranca-kutuhalam) no game or sporting activity has found place in Sanskrit poems. Fairy and sinister elements escape attention of the modern Sanskrit poets. Contribution to the child literature is meagre.

The modern Sanskrit poets cannot even dream of creating a Patrakavya, a literary treatise consisting of letters (patra) only. The Lekhanavali of Vidyapati is a

misnomer, and moreover it belongs to the medieval period and not to the modern age.

I wonder why such glaring problems of the modern society and sociological studies have not been given vent to by the modern Sanskrit poets and lyric writers. Such topics as women (Cf.Tasleema Nasreen, a modern poetess from Bangladesh), bonded labour, untouchability, universal peace and brotherhood, to mention a few, have not at all been used as theme of the Sanskrit poets and epic-writers of the present age.

Modern Sanskrit poets and Mahakavya-writers have been able so far to utilise all the literary arts so far discovered and are in use. On this score satire poems may be mentioned, not withstanding the fact that the attempts have been made by some Sanskrit poets to speculate on poems having satirical bent, but unfortunately the very purpose is defeated there. Looked at from literary point of view these poems are merely scribbles. Some instances in point are Kantakanjalih, Rajanitisatakam, etc.

Modern Sanskrit biographical poems or Kavyas, are, however, rich. There are so many biographies based on the lives of different personages, like Śaṅkaracarya, Rāmānuja, Tukarama, Tulalsidasa, Jnanadasa, Ramakrsna and Sivaji, Gurugovindasingh as well as Babu Rajendraprasad (Rajendracaritam), Indira Gandhi (Indirasatakam), etc. The life history in all these cases has been faithfully maintained but the personages are poorly characterised and thematic pattern is a half-hearted arrangement of incidents of lives, not coherently linked to produce the desired

effect. The point of view of proper embellishment is practically nowhere evident. If one reads them one will miss the yardstick to guage the characteristic and distinctive feature of the personages.

The humour conception is poor. The "humour treatises" in Sanskrit poems and lyrics fail to satisfy all the points required of a "humour treatises". They rather lack sharpness.

Modern epics and lyrics and poems like Bharatenduh, Carcamahakavyam, Mangalyam, Svarabharati, Sandhya, Svetam, Tarangadutam, Uttarasītācaritam, Vindhyakavyasaurabham are said to be current additions in the store house in modern Sanskrit poesy, but they sadly lack warmth, the versification is massive and presented in stereotyped metrical form. They cannot be strictly classified as of modern theme nor they have followed the form of accepted modern rhapsody.

Satyavrat Sastri, Anand Jha, Jagannath Pathak, Kalikaprasad Shukla, Rajendra Mishra, Kesava Dasa, Ramakanta Shukla, Radhavallabh Tripathy, Nityananda Smrititirtha, Srinivas Rath and scores of others including comparatively young poets have come forward to coin new words (eg. Suvidha, Jhanjhata, Vatavaranam) and metres, etc., but their venture has not been fruitful perhaps for want of syntactic justification.

I once more point my finger to the practice of modern weakkneeyed poets and epic or lyric writers in Sanskrit who fail to balance as they step their one foot on the old worn out platform and other on the new.

They fail to keep themselves away from the track trodden by their predecessors.

Common place objects like Idli, Dosa, Roti, Cababs and beverages like tea, coffee, etc., and the speech of the daities have not found a place that attract the attention of the readers, MM. A. Chinnaswami Sastri once wrote in front of us a fine poem using "Dvyaksaram Paniyam Kaphi tatha ekaksaram ca ca". He also supports the use of such terms as train, bus, taxi, etc., in the list of conveyance in Sanskrit. It is a pity as Whitney points out that the Sanskritists use not more than one third of the verb-roots prescribed by Panini in his Dhatupatha. I believe the reason is their fear of non-acceptance and positive disfavour by the people. The reason also lies in their devotional attachment to the predecessors and fore-runners. I would very much like the modern Sanskrit poets to wake up from their slumber and be free from the influence of their predecessors of the bygone times, and proceed hand in hand with vernacular writers of the day.

The Sanskrit poets must shed bigotry and should scrupulously imitate European artistic style to keep pace with the progress and development of the modern vernacular literature, particularly, Hindi, Marathi, Tamil and Bengali.

Cubism, imaginism, symbolism, impressionism, etc., are to be artistically and suitably incorporated in Sanskrit verses. The language should be the language befitting the present time. The mode of

presentation and the object thereof must be more down to earth than ethereal.

Let us hope that the modern Sanskrit poets, the lyric-writers as well as the epic-writers will be up and doing in enhancing the grandeour and importance of Sanskrit Kavyas, so that it may achieve a place worthy of being mentioned in the history of modern literature of the world. Let the life from the common fun be the character and the trivial, common place incidents of human life be the components of the Sanskrit poetical structure. Let innovations prevail upon traditionalism.



1 THOUGHTS ON THE MODERN SANSKRIT FICTION

-- Dr. Pratap Bandyopadhyay

Abstract

It is gratifying that the Sahitya Akademi, while organising a national seminar on Sanskrit Literature, has viewed Sanskrit both as a classical and as a modern Indian Language, as it records a continuity of India's literary as well as cultural tradition. It is, however, difficult to "relate Sanskrit to the present-day Socio-cultural situation" in view of its present position consquent upon its near abolition from the school curricula. In the present state, Sanskrit should better "prove its homogeneity and relationship with the present-day world as part of the continuity of Indian tradition". The readership of Sanṣkrit literary creation has largely diminished, and this is particularly true in

the case of the fiction, which, unlike poetry or the drama, has no appeal for the ear or eye of the person who does not understand the language well. In fact, prose writers were fewer even in the classical age. Writing Sanskrit fiction now poses a challenge as has been the case with some modern writers.

After reviewing the whole situation, the paper will leave a suggestive note for the consideration of aspiring writers of Sankrit fiction.



2 MODERN SANSKRIT FICTION

-- Prof. R. S. NAGAR

Old concept of Sanskrit fiction

The antiquity of Sanskrit fiction is well-known. Telling stories has been a very popular means of amusement and instruction from ancient times in India. We know from the earliest times of the Vedas that tales of all sorts were in vogue among people. They were called Ākhyāna-s. The word is derived from the root Khya meaning to tell and emphasises the chief feature of this type as narration of stories. The hymns of the Ṛgveda contain many legends which were elaborated in the Brāhmaṇa-s. The Upaniṣads though abstruse and highly philosophical in content contain many interesting tales. The Rāmāyaṇa and the Mahābhārata, the two great eipcs are called Ākhyānas in the sense

that they narrate the stories of the illustrious kings and their clans. They preserve thousands of myths, legends, anecdotes, floating tales that must have been current among people. From the study of the Buddhistic literature, it is evident that stories in the form of the Jātaka-s were very popular.

Earliest form of Sanskrit fiction, however rudimentary it may be, can be traced to the Ākhyāna-s and the fables. Sanskritists attach great importance to the Ākhyāna-s as the four Veda-s with the Ākhyāna as the fifth is a common expression. The Mahābhārata says that the Ākhyāna is an important accessory of the Veda-s.

sāṅgopaniṣadān vedān
caturākhyānapañcamān /

Earliest Sanskrit tales in the form of Ākhyāna-s and fables were writtern in simple and unadorned style and were very popular among common folk.

But from the beginning of the Christian era, there emerged in Sanskrit a new type of fiction, if we may use this term for such literature, otherwise known as 'Gadya-Kāvya' which in sharp contrast to popular tales was composed in an embellished and flamboyant style and catered to the taste of highly educated and cultured gentry and was beyond the comprehension of common people.

Thus, in the Vedic and classical Sanskrit literature there flowed two parallel streams of fiction - one simple in style and the other ornamented. Simple

fiction originating from the Vedic Ākhyāna-s is preserved in popular tales in a number of works the earliest among them being the Bṛhatkathā ascribed to Guṇāḍhya the original of which is lost but which is now known from the comparatively late adoptations. Many successive popular tales known as the Vetāla-pañcaviṁśati, Siṁhasanadvatriviśikā, Śukasaptati, etc., owe their allegiance to the Bṛhatkathā. (?)

The other form of fiction romantic in content and decorated in style is represented by prose-romances called Gadya-Kāvya-s written by Daṇḍi, Subandhu and Bāna Bhaṭṭa. These prose-romances share the chief features of the Mahākāvya-s and evince the technical details and form.

By the time of Bhāmaha and Daṇḍin (7th Century A.D.) there might have existed a good number of ornate Sanskrit fiction as both the critics have heated arguments on the nomenclalture to be given and the form to be determined of the existing fiction literature.

The old names for fiction in Sanskrit are Ākhyāyikā and Kathā. The Harṣacharita of Bāṇa Bhaṭṭa is known as Ākhyāyikā and the Vāsavadatta of Subandhu and the Kādambari of Bāṇabhaṭṭa are called Kathā-s. Later critics like Rudraṭa, Ānandavardhana, Hemachandra, Bhojarāja and others in other treatises on Sanskrit poetics mention varieties of fiction as Kathā, Khaṇḍakathā, Parikatha, Kathānikā, etc.The Agnipurāṇa specifically mentions five varieties of fiction

ākhyāyikā kathā khaṇḍakathā parikathā tathā \

kathāniketi manyante gadyakāvyaṁ ca Pañcadhā\\

Tradition of Sanskrit fiction

From the treatment of the varieties of fiction by Sanskrit poeticians it is evident that Sanskrit fiction began to develop as early as the advent of the Christian era and from its inception fiction writing has been continuing and is current even in the last decade of the 20th century.

Among the old Sanskrit fictions, it is the Kādaṁbarī of Bāṇa Bhaṭṭa, which has weilded a great influence upon the fiction writers of posterity. Not only early novelists of middle age like Dhanapāla (10th Century), Sodhala (11th century), Vādībhasiṁha (15th Century), Viśveśvara Pāṇḍeya (18th Century), Ambikā datta Vyāsa (19th Century), but even modern Sanskrit novelists look towards the celebrated fiction Kādambari for inspiration.

Ahobila Narasimha of 18th Century, when provoked by his rival, produced a work named 'Abhinava Kādambarī' to establish his erudition. J.A. Aiyangar known otherwise as Kavivara Jaggu Sri Vakulabhusana and Kapisthalam Krishnamacharya modelled their prose-romances entitled 'Jayantikā' and 'Mandāravatī' respectively on the Kādambarī.

In fact the fascination to imitate the glamour of the prose style of Bāṇa Bhaṭṭa is so intense even among modern fiction writers that they feel great pleasure and satisfaction if they are able to reflect in their fictions

the grandelloquence of the prose style of Bāṇa. Not only Sanskrit fiction writers, but even the doyen of Hindi literature, Hazari Prasad Dwivedi has moulded his Hindi fictions in the ornate style of Bāṇa. Look at the description of the morning sun which is reminiscent of Bāṇa's style:

> Hathi ke rakta se ranjita simha ke satabhara ki bhanti kimva lohitavarna laksarasa ke sutra ke samana surya-kiranen akasa rupi vanabhumi se naksatrarupi phulon ko is prakara jhada dene lagin mano ve padmaraga mani ki salakaon se bani hui jhadu hon.
>
> (Bāṇa Bhaṭṭa ki Ātmakathā, pp. 34)

(The red rays of the rising sun looking like the dishevelled mane of lion, coloured red by the blood of an elephant or similalar to the red laces soaked in the liquid of the lac, brushed off flower stars from the garden of the sky with the broom made as if from the tiney bars of the gem ruby-padmarāgamaṇi).

The matter of modern Sanskrit fiction may vary from author to author and time to time, but the style in which it is expressed is somehow or other the same ornate and embellished as it was in the days of yore. Modern Sanskrit novelist, therefore, feels greatly proud, if on the style of his prose composition, he is complimented by the 'Coveted title of Abhinava Bāṇa Bhaṭṭa in the same way as Bāṇa himself felt proud by creating' Atidvayi Katha', the Kādambarī which surpassed in grandeur the other two fictions - the

Bṛhatkathā by Guṇāḍhya and the Vāsavadatta by Subandhu.

It is, therefore, not surprising that eminent novelists of modern times, to name a few, Dr. Ram Karan Sharma, and Dr. Srinath Sripad Hasurkar, both recepients of Sahitya Akademi award on their fictions, though highlighting the contemporary events and giving thrust to national and social problems, yet adher to the legacy of Bāṇa in the expression of their views. A few illustrations from their novels:

a) Soubhāgyatilakālalmīkṛtabhālayā, Kuladevatācharantkamalā rajovibhūṣita-bhrūmadhyā, kṛtamahārhāveṣayā, vividharatṇabharaṇabhūṣitarāgalatikayā, maṅgaḷagītamukhaparicārikayā āgamya mānayā, ... (?)

-- Sindhu-Kanyā -pp.152-153.

(The king was followed by the queen, whose forehead was decorated with auspicious mark, whose middle of the eye brows was besmeared with the pollen like dust of the lotus like feet of her hereditary deity, who was dressed in precious robes, whose creeper like tender body was adorned with ornaments studded with precious jewels and who was followed by the maid attendants reciting auspicious songs ...)

b) Viditāśeṣavedita Vyenāpyaviditasvār thena, trividha duḥkhātyantanivrthimūla sakalajñānavijñāna Sārvabhoumasāmrā-jya mahasakti salinapi Kula-kramāgatām Vinayasya sīmānam paramupāgatena ...

- Sima, pp.30.

(Though knowing every thing to be known, yet not knowing selfishness, though being mighty and powerful on account of the acquisition of erudition in all branches of learning and sciences which are capable of removing entirely three kinds of sufferings, yet extremely humble and polite ...)

Modernism in Sanskrit fiction

Even though being traditionalist in expression a modern Sanskrit fiction writer is fully conversent with the aspects of modern fiction. He sucessfully portrays turbulent passions and emotions of his characters, now rumbling and now raging fiercely. He is on par with modern novelist in his power of characterisation and in the art of creating images. His narration with emotive power and interespersed with emotive power and interespersed with pithy dialogues, carries the theme forward and generates curiosity in the mind of his reader of upto reach the climax.

Dr. Biswanarayan Shastri in his fiction 'Avinasi' meticulously brings out the inner conflict, the fluctuations of mind, the split of personaiity of his character named, Madhavi. The images created by Srinivasa Shastri in his novel, *Sūryaprabhā* or *Vibhava Piśācha* are heart touching. This is evident from the image of poverty ridden man:

'Balibhāk tvak, klāntaḥ śithilaḥ padanyasah, ujjatam ruksam sirah, suskam mukham, gartartcu kapolu, ghausghasa iva suskam smasrujalama ...

(pp.312)

(His wrinkled skin, fatigued and faltering feet, dishevelled and rough hair, dry mouth, sunken cheeks and his beard looking like thickly grown dry grass ...).

In style too modern Sanskrit novelists make new experiments in accordance with the demand of situation and characterisation. Even traditionalist and erudit in expression, Dr. Ramkaran Sharma, in his fiction named 'Sima', respelendent with recondite grammatical usages, turns to smooth simple and effective style, when the psyche of a thief is to be portrayed:

> "Etad abhyantare svayam eva jāgarito mām apaśyad vṛddhaḥ. abhito cakitaḥ sa mām apṛcchad: 'bhavān, Kim artham iha samāgata idānīm'. mayoktam- 'aham asmi choraḥ. Kim api corayitum atra samāgataḥ. anāsādya Kim api nirāśaḥ pratigacchāmi. tvaṁ cet syāḥ sahāyaḥ kutracid anyatra gatvā prabhūtam dhanam āsādya couryeṇa svasukham sayis' Yavahe. tavāpi dvou palariyou.....

(In the meantime the old man awoke and looked at me. Without fear and surpise, he asked me, 'Now for what have you come here?' I replied 'I am a thief. I have come to steal something from here. Having got nothing from here I am disappointed and now depart from here. If you render me help in robbery, we both together go to some other house and having obtained abundant wealth by robbery, will hereafter live happily. You too have to rear and bring up your two children. At least you must do something for them.'

Here we observe the stylistic change when Hindi idiom' Sukha ki ninda soyenge' is converted into Sanskrit as -'Svah sukham sayisyavahe'

Trends of Modern Sanskrit fiction

Due to the paucity and restriction of time it is neither possible nor desirable to present an exhaustive'account of modern Sanskrit fiction. Only some trends are being indicated here.

a) Translation and Adapatations

Modern Sanskrit fiction started with translations and adaptions of novels of regional languages especially Bangla fictions. Almost all the novels of the celebrated Bangla novelist, Bankim-chandra were rendered into Sanskrit by the titles- 'Lavanyamayi', Kapalkundala, Durgesanandini, 'Rajani: 'Radha', etc., by eminent scholars like Appa Sastri, Haricharan Bhaṭṭacharya, Srisaila Tatacharya and others, which were published in Sanskrit journals namely, Sanskrit Candrika, Patrika, etc. Some English dramas of Shakespeare were rendered into Sanskrit in the novel form, prominent among them being, the 'Uddalacharitam', the Sanskrit version of Shakespeare's 'Othelo' and the 'Kanakalata' by Kalyanram Shastri a Sankrit rendering of Shakespeare's' Lucrece' and the 'Bharatavilasam' the Sanskrit adoptation of Shakespeare's 'Comedy of Errors'. The Tamil novel named Menaka by Vaduvur Durai Swami Aiyengar was rendered into Sanskrit by the same name by D.T.Tatacharya. Yarasuri Mallikarjuna Rao rendered into Sanskrit a Telugu novel by the name of' Sanskrit

Kala purnodayah' which was published from Guntur in 1956. Some fictions were also composed on the epic and the pouranika themes, noteworthy among them being Rāmāyaṇa-saṁgrah, Bhīṣmavijayah, Mahābhāratasamgraham by Laxman Suri. Similarly Tolstoy's stories and the Arabian Nights were also rendered into Sanskrit by the name of 'Kanah Luptah graham dahati' and the 'Arabbya rayani' by K.Krishnasomayaji and Srivara respectively. Besides some works in the form of biographies (Charitas) also appeared in Sanskrit. Some of them are 'Sri Sikhagurucharitam' by Sri Raghunath Laxman Upasani, 'Bhārtīya-Deśabhakta-caritam' by Sri Nagraj, 'Pandita Kulatilakashya Taranatha Tarkavachaspati Jivana-caritam' by Sri Ramakrishna Swami, etc.

b) Traditional Fictions

Some fictions taking after the Kādaṁbarī of Bāṇa in spirit, theme and style were also composed in modern times. The novel Kumudinīcandra by Divyananda Muni Medhavrata is a love romance of the princess Kumudini and the prince Chandra. The main sentiment of the fiction is rotic (Śṛṅgāra) interspersed with heroic and ferecious (vīra and roudra) sentiments, when villain Krura Simha creates obstacles in Bāṇa 's traditional style, consisting of unusually long compounds, yet demonstrates techniques of modern fiction, when short, pithy and emotional dialogues are frequently in prose narration.

Viyoga-Vallalri by Durgạ Datt Shastri, containing Hindi rendering side by side with original Sanskrit text, is also typically the shadow of the Kādambarī. Here also a parrot unḍer curse narrates the

events of his previous births. Traditional in theme and style and a fine example of elegant and decorated prose, the novel is relevant as it inculcates the spirit of nationalism.

Kathāratnākara in two volumes by Sri Bak Kanbe, the late nationalist, contains legendary stories such as Guṇāḍhaya Kathā, Udayana-Vāsavadatta pariṇayakathā etc in traditional prose pattern, consisting of long compounds and recondite expressions.

c) Historical Fictions

Sanskrit fiction is rich with historical themes. earliest among them being the celebrated work, the Harṣacharitam by Bāṇa . Some modern historical novels such as 'Vararuchi' and 'Chandragupta' by P.R. Krishnamachari were published in Sanskrit journal 'Sahṛdaya' in 1908-1909.

Avinasi by Dr. Biswanarayan Shastri, reccipient of Sahitya Akademi award, is one of the significant historical novels of modern times. Set in the historical background of eastern region of India of 7th century A.D. it describes beautifully the intense love and passionate feelings between prince Bhaskara Varman of Kamarupa and a young orphaned girl named Madhavi, who was destined to live a wretched life of Devadasi. Historically the novel is valuable as it faithfully presents the political, social and religious environment prevalent at that time.

We have three important historical novels from the facile pen of prolific writer Dr. Srinath Sripad

Hasurkar, who has greatly enriched modern Sanskrit fiction. His Sindhukanya which received Sahitya Akademi award, reminds one of the ancient glories of India and through the portrayal of the patriotic feelings of Sindhukanya inculcates the spirit of nationalism. His second novel entitled Pratijñāpūrti revolves round the great Indian statesman, Cāṇakya, who through his political expedincy accomplished two objectives - Integrity of India and the elimination Greek invaders. The fulfilment of these two vows of Cāṇakya is sucessfully related by the novelist in his Pratijñāpūrti. His third fiction Ajātaśatru is also historical in content as it delineates the events and the characters of the time of ancient king Ajātaśatru.

d) Socio-Cultural fictions

Many novels in Sanskrit were composed on social themes. Earliest of them are of 19th century in which contemporary events and social problems such as exploitation and humiliation of women, castism, poverty, etc., are portrayed. Some of them are Simantini by Narayan Shastri, Saticchaya by Manujendra Dutt, Susila by R. Krishnamachariar, Sulochana by Kuppuswami, Viyogini Bala by Balbhadra Sharma, Sarala by Haridas Siddhant Vagish, Kalyani by Nagendra Nath Sen, Vijayini by Parshu Ram Sharma, Dukhini Bala by Rama Nath Shastri, Chandra Prabha by Vidhushekhar Bhaṭṭacharya, Kumudini and Vilāsa kumari by A. Rajgopal Chakravarti, Ubhadra by B.K. Namboodri Divyadṛṣṭi by Narayan Shastri Khiste, Vanamālā by C.R.V. Tamburan, Kusuma Kalikā by Parmeshvar Jha, Adarśa

Ramaṇī by Mathura Nath Shastri and Chandraprabhā by Vidhuśekara, etc.

Among the modern social novelsl Surya Prabha or Vaibhava Pisacha by Srinivas Shastri deserves mention as it poignantly casts aspersions on the degenerated modern society where out of lust for wealth people commit heinous crimes. There are parasites like Dhanapa in our society, who amass wealth by unscrupulous means, cheat banks through frauds, marry innocent girls and murder them to get huge amount of money insured against their life. Dvāsuparṇā by Dr. Ramji Upadhyaya, through the legendrary figures, Sudāma and Śrīkṛṣṇa, sucessfully touches the present problem of migration of villagers to cities. Through the characterisation of Sudāma the novelist persuades educated young city dwellers to work in villages for their up-lift and betterment. The novel along with Hindi rendering is composed in simple Sanskrit and can be easily read and understood.

Sima by Dr. Ram Karan Sharma, recipient of Sahitya Akademi award in 1991, is couched in high flown erudite diction and dreams of an idealistic state where people bound by Sima-limit or propriety of conduct live in peace and harmony. Even the hard core criminal under the spiritual influence of highly idealistic character, sage Galava adopts happily the way of life of nonviolence. The novel is very relevant as it gives to the strife-ridden world the soothing touch of the feeling of fraternity and universal brotherhood and the spirit of humanism. The back ground of Hindu Muslim amity on which the novel is structured further adds to its value.

Kusumalakṣmī by Ānandavardhana composed in fluent and chaste diction is an other significant

modern novel in which through the characterisation of Kusumalakṣmī the picture of ideal portrait of woman is beautifully portrayed. The spirit of selfdenial and genial nature of Kusumalakṣmī echoes not only in the heart of the hero but in the mind of the reader too.

Along with novels short stories also flourished in modern Sanskrit literature. Besides the heart warming stories by Pandita Ksma Rao, other important short stories are : *Ikṣugandha* by Abhiraj Dr. Rajendra Mishra, *Kathāsaptakam* by Dr. (Mrs) Nalini Shukla, *Cārucaritacarcā* by Dr. Shyam Deva Prasashar, *Bṛhatsaptapadī* by Durgadatt Shastri, *Abhinava-kathānikuñjaḥ* edited by Shiva Datt Sharma and Dr.K.Lal's Anantamārgaḥ, etc.

From the survey of the trends of modern Sanskrit fiction presented above, it is evident that fiction writing in Sanskrit has been a continued process. The new social and political movements in the country have impact on modern Sanskrit novelist. Sanskrit fiction like any fiction of modern literature keeps close touch with contemporary events and utilises the fresh material with which it comes into contact. Realising its relevance today it is also Sanskrit fiction contributing to strengthen national feelings and the spirit of humanism. Alive to the changing socio-cultural situations and keeping contact with the literature of Indian and foreign languages through adoptation and translations, modern Sanskrit fiction is not only proving its relevance but is also preserving our literary heritage handed down to us from thé ages.



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3 MODERN SANSKRIT SHORT STORIES

-- Dr. Ratna Basu

Short stories In Modern Sanskrit Literature

1.1 The title and subject-matter of the paper deals with some basic problems regarding terminology and standards of literary-critical estimation. I mean, what is the object of the caption?---1) Short stories in Sanskrit language in modern times, i.e., in modern Sanskrit language or 2) Modern short stories in Sanskrit language, or 3) short stories in Sanskrit modern literature? It may sound like a tautological riddle, but I believe, we should be quite clear to ourselves in our concept, whether- 1) We use the adjective 'modern' for the Sanskrit language, in contrast to an antique (Vedic?) and classical Sanskrit language, or 2) for the literature written in Sanskrit, in contrast to the classical literature in Sanskrit, the language being more or less the same Paninian Sanskrit, or 3) for the particular

branch of literature, drama, poetry, stories, etc., the apparently same genre as far as termini techniqui are concerned being already available in the classical literature of Sanskrit.

For my present paper I would rather like to use the term 'modern' for the literature, meaning short stories in modern literature written in Sanskrit. Well, it may also be understood in the second interpretation,--- modern short stories in Sanskrit literature (obviously in our modern times).

1.2 Now comes the problem of the term 'short story'. The vast range of Sanskrit poetological literature on poetics defines of course, different types of story and fiction, e.g. kathā, ākhyāna, Parikathā etc., the examples being the famous works of fable literature and moral stories of Pañcatantra, Hitopadeśa, Bṛhatkathā, Bhojaprabandha, Puruṣaparīkṣā, Śukasaptati, etc. Yet the genre what we understand by 'short story' (Bengali 'Chotogalpa' Hindi 'Kahani') is essentially different from that. In Sanskrit language of modern times this is termed as 'Kathā', 'Laghukathā', and sometimes by some authors as 'Kathānaka' as well, the term 'Laghukathā' being mostly used. The introduction of this category of literary creation in Sanskrit is directly related to the acquaintance of the Sanskritists with the European, specially English literature. Dr. V. Raghavan correctly remarked, "It is perhaps in the short story that one might notice prominently the new developments coming over Sanskrit. The short story as such is not new to Sanskrit but the form, in which it is now handled, Sanskrit owes to the West". (Raghavan:

"Sanskrit Literature" in: *Contemporary Indian Literature*, Sahitya Akademi, Delhi 1957, p.225).

1.3 Problems of standards of literary criticism for the critics and reader public come next. As regards the Poetological standards regarding language, content and form according to which the literary merit of these short stories of Sanskrit modern literature could be evaluated, we are still in the dark. It has not been even adequately pointed out yet that this is an area, where literary criticism is to be done, and necessarily the standards and methods should be thought over a - new. If this genre of literature in Sanskrit is an outcome of the acquaintance with the European Literature and is further enriched by the regular interaction with the current Indian Literatures, then for their literary criticism an in-depth knowledge of a systematic shooling in European literature(s) and methods of literary criticism is also essential besides the knowledge of Sanskrit language, literature, and poetology, which is not obvious for most of the Sanskritists. On the other hand, those learned scholars of European Literature are not very optimistically or favourably disposed towards these Sanskrit short stories because of the language-barrier.

These stories are written though mostly in prose, sometimes in verse too, e.g. *Kathāpañcakam* of Kshama Row, which is not really expected in short stories of European or modern Indian vernacular literatures. So, in Sanskrit modern literature verse composition does not disqualify a short story. So far as content is concerned, these depict social situations and problems, conflicts, frustrating family-relations and

despair and, of course, some times love and hope too. But what distinguishes them essentially from the classical literature of Sanskrit is the attitude towards life and society. The moral teaching 'Ramadivat pravartitavyam' is no more the central motto or aim and object of these stories, neither is any happy end always experienced or suggested; rather the opposite is often met with and focussed: voices of women become distinct and attitude towards women, their distress, etc., are critically analysed and exposed; they are no more objects of protection and subjugation or of criticism and suspect because of moral slackness and lack of chastity; they are presented directly with their own thoughts and expressions.

Regarding feed back, so far as my personal experience through some interviews reveals, it can be said that the Sanskritists outside Bengal are comparatively more aware of the existence of such literature taking shape in Sanskrit modern literature. But the Sanskritists in Bengal are not much conscious of it: the bulk of literature is not at all easily available: and people are often confused about the existence, utility, scope and appreciation of this literature in Sanskrit. In Bengali and Hindi they (these Bengalee Sanskritists) would rather accept these topics and social attitudes but they would hesitate to accept them as integral part of Sanskrit literary culture, even though some of them are proud of the Sanskrit language, in which even such modern issues can be treated. So there is a dichotomy for them,--it is written in Sanskrit language, but are they really for continuation of the essentially Sanskrit literary heritage?

2.1 From the information gathered from different secondary sources it can be said that since the last decade of the 19th century such short stories were written by several authors in Sanskrit. Between the period 1898 and 1920 many short stories were published as 'laghukathā' in different Sanskrit periodicals and literary magazines: a good number of collections of Sanskrit short stories were published as well.

The oldest collection is most probably *Ratnāṣṭaka* by Ambikadatta Vyas published in 1898. These stories are more or less meant for moral education and humour. The collections *Kathāśatakam* and *Kathākusumam* of V. Venkataramashastri were published in the same year. Appashastri Rashi wadekar's collection *Kathākalpadruma*, a translation of the stories of Arabian Nights and M. Venkata-ramanacharya's *Sekspiyaranāṭaka Kathāvalī*, a translation of Charles and Mary Lamb's *Tales from Shakespeare* were published in 1900. In the same year *Kathāsaṁgraha*, a collection of original Sanskrit stories on social and psychological themes by K.V. Koitamburan was published. V.A. Kodambakam's two collections *Kathāmañjarī* and *Nāṭakakathāsaṁgraha* were published in 1901. A collection of 70 stories titled *Kathāsaptati* by M. Ramashastri was published in 1904 and K.T. Iyengar's *Gadyakathā* was published in the year 1910.

Since 1893 many short stories of varied contents were published in the periodicals, chiefly in *Samskrta-Candrika*. The majority of them were written by Appashastri Rashiwadekar and Bhaṭṭa Mathuranath

Shastri. Authors like Charuchandra Bandyopadhyay, Jayachandra Siddhantabhushan Bhaṭṭacharya, Vidhu-shekhar Bhaṭṭacharya and others also contributed substantially in this field. These were Purana-stories retold, stories with the object of moral education, stories of psycho-philosophical realisations, wit and humour, stories on social themes, historical events and naturally also love.

2.2 One thing should be pointed out at this stage. Before taking themselves up to real original short stories, many scholars published reading materials for Sanskrit students of different stages in the form of abridged tales from Epics and Puranas and Sanskrit classics from this period, at the beginning of this century, and this venture is active till present times. Some early contributions of this type were :

1. *Saṁskṛtagadyāvalī* of P.V. Kane (Bombay 1913):
2. *Caritraratnāvalī* of P.Shivarama Shastri (Kumbhakonam 1922, 1924)
3. *Kathāratnākara* of T. Iyengar (1910).

Of the other authors who contributed to this field of Sanskrit language and literature, M. Ramakrishna Bhat, V.V. Mirashi, V.V. Sharma, V. Anantacharya and Y. Mahalinga Shastri are most important.

Of still later date are the following text-books on biography of great men, epic and purana stories in simple Sanskrit prose and sometimes in combination of prose and verse for school-students. (cf. Balapayogi in the introduction), the purpose being often educative (cf.

'Pracina' and 'navina Yugabodha' and' lokatantriya Yugabodha'). Some of them are even bi-lingual, Sanskrit and Hindi. Such are,

1. *Cārucaritāvalī* by Siddhagopala, Bijanaur 1921
2. *Laghukathāsaṁgrahaḥ* by Girirajasharma, Jaipur 1975
3. *Kathāmṛtam* by Ganapati Shukla, Delhi 1987, etc.

3 I present here an overview of some standard short stories in Sanskrit modern literature, numbering to about one hundred and fifty. I exclude here the stories published in different periodicals or as collections, which I have mentioned above under 2.1 and 2.2. I rather start from the period after 1920 and exclude further some 40 prose passages coming out in short story collections, whcih are actually sketches and expositions of abstract ideals or psycho-phylosophical ideas. The translated series of the Arabian Nights, Gulestan, (both in several issues of S.S.P.P. 1934-35), the Sindbad-stories (translated by Telong: ed. Khiste, 1978), the stories of Tolstoy translated by V. Raghavan, (in SP 1960, 1979), by Somayaji and by Bhagirath Prasad Tripathi, stories of Rabindranath Tagore and Prabhat Kumar Mukhopadhyay, which came out in different issues of the S S P P are not included in this study. Obviously the text-book materials consisting of moral stories or Purana and Sanskrit classics retold are also no matter of intensive study here.

Well, as regards the translated stories of S S P P, all what I would say is that this shows the sharp wit and humour of the stories of Prabhat Mukhopadhyay, Eg., *Rasamayīr Rasikatā* (S S P P 1933-36), *Aindrajālika* (May 1932), *Vāyuparivartana*: *Pratijjñāpurāṇa* (1933-34) surely impressed the traditional Sanskrit scholars so much that they felt like translating so many of them into Sanskrit and the translation came out as very lucid, idiomatic and essentially Sanskrit in style, yet losing by no means the humorous tone of the original. The story *Yajñesvarer Yajña* of Tagore was translated into Sanskrit in S S P P (Feb.1933). Similarly, when Tolstoy or Henry Sledger is translated into Sanskrit it is a mark of respect of the Sanskrit scholars for even such authors of totally different cultural concepts and intellectual spirit. While giving the overview the content and some salient points regarding language and style would be highlighted. Thereby I try to proceed more or less chronologically. So I would first take up some 17 stories published in the Sanskrit periodical S S P P between 1922 and 1940 and then the stories of Kshama Row published as individual collections between 1935-54, which would be followed by the stories published in the S P (1959-90). The appreciation of some other collections would follow that.

3.1 The stories published in the S S P P

Bhavabhūti Vidyāratna marks his story *Līlā* as Upākhyānam (S S P P 1923-24 several issues). Being 29 pages long it is not a typical short story. It is narrated in first person and is a story of love with a tragic end. The language of Bhavabhūti Vidyāratna is,

though elegant and lucid, typically classical Sanskrit prose with long compounds and difficult conjugational forms. His narration is smooth, interesting and sentimentally touching. The details in the descriptions, specially in those of mental state, reminds, one more of a novel. The author is obviously against widow-marriage, so the widow, though feeling love for the person whom she loved from childhood refuses to marry him and announces him as her brother, thus giving proof to her chastity. Another story *Vidyādharasya duḥkham* (1929-30, pp. 305-309) of the same author poses a polemic against freedom given to women - she goes astray, neglects her husband, children and household. So, ultimately the educated and broad-minded husband realises the eternal truth "*na strī svātantryam arhati*". Similar harsh attitude against women reveals the theme of the story Vipākaḥ (1933-34, pp. 171-174). It is a very weak story regarding form, development, narrating quality and language as well.

Vasantha Kumar Vidyāratna proves in *Kulalakṣmī* (1928-29, PP. 291-296) that even as a widow, a woman's real home is in the family of the in-laws and not with her own parents, eventhough she might have enjoyed marital status for four months only. The author puts Prakrt in the mouth of the mother, mother-in-law and maid-servant. The educated heroine speaks Sanskrit. Taranikanta Chakravorty rather imitates Bankim Chandra Chattopadhyay when he addresses his readers directly in the story *Puṣpāñjaliḥ* (Oct, 1924). The mode of narration is enjoyable, though it creates a supernatural atmosphere. K.C. Chattopa-dhyay mixes up myth and narrative in

Ākhyāyikā (1933-34, pp. 361-367) teaching wine and women are bad and people should strive for holy deeds and avoid sins.

Venudhara Tarkatīrtha succeeds in creating real wit and humour in his skit *Yamapuri par Yatanam* (1928-29, pp.283-291): it is a travel report on a tour to the Yamapurī, the city of Death, in dream. It is a real satire about the current socio-economic situation regarding education, dowry, salary-increment, strike, politics and even fashion. Some very typical Bengali proverbs are nicely transmitted into Sanskrit: eg., "cakṣuṣā sarṣapakusumam draṣṭavyam". "bharasyopari śākhāgucchaḥ", "ekapade upasthātavyam", etc. Each sentence in this skit is humorous in content, diction and construction.

Though a bit hyper bolic and melodramatic, another story of pure humour is *ICS-Jāmātā* (1935-36, pp. 70-77) by R. Rangacharya Shiromani. It narrates how the I.C.S. son-in-law behaves artificially and makes himself unnecessarily stupid. The language is simple. Expressions like "*grāvasrāvam vitepuḥ", "sa muṇḍaḥ kūṣmaṇḍapātaṁ patitaḥ*" etc. create the typical comic effect. The same author writes with similar melo-dramatic hyper bole *Aho koanīyān grāmaṇīḥ* (1937-38, pp. 196-202). But his *Nagarapālanasabhā* is very realistic and full of humour. It is a satirical story on a municipal election in which two women contest. The curruption and abuses associated with the election are satirized: ultimately the dispute goes to the court and the process continues for almost four years, at the end of tenure of the elected council, whose validity was questioned.

Nalinīvasantam (1935-36,1936-37, several issues) of Shivashankar Shastri is a weak and insignificant imitation of "Romeo and Juliet". Lengthy speeches on love, lack of compactness in structure of the story, abstruse language and long compounds make it too artificial and verbose. It is really revolutionary in Sanskrit literature, though modern, to hear a woman directly expressing her own sexual needs. This happens in *Bhāminyā Madanatāpaḥ* (1935-36, pp. 7-9) by K.R. Shankarnarayan Shastri. But this is actually a story which condemns and degrades women severely. A girl of eighteen is married to a man of forty-four, who is nice to her in every respect: yet she is not happy, because he cannot satisfy her physically as he old (Vṛddha). Secretly she invites a young man of twenty-one and is caught red-handed by her husband. The young man runs away, but the husband is all the more nice and affentionate to her. Then she feels, she should rather forget about the insignificant physical pleasure (alpaṁ madanasukham): she remains chaste and pure and gets this man as a young one in the next birth. It is really very unrealistic and funny in conception that a man of forty-four is too old and is absolutely unable to satisfy a woman.

An author of absolutely at the opposite pole is P. Varadaraja Sharma. Among his five stories sharp criticism about the social condition and Value-orientation is explicit every where. The stories are :

1. *Kasyāyam aparādhaḥ* (1936-37, pp. 357-363),
2. *Kimidam Ākūtam* (1937-38, pp. 65-68),

3. *Garte Patet Krodhanaḥ* (1937-38,pp. 333-334),
4. *Kiṁ Svatantrā aho anāthāḥ* (1939-40, pp. 33-36), and
5. *Kasyāham* (1939-40, pp.149-153).

The last one and also the third are rather satirical essays. The first and fourth in the list expose the author as extremely sympathetic towards women and disclose the miserable condition of women and how they are made victims of physical and mental torture in our society. This is directly expressed in *Kasyāyam aparādhaḥ* in very sharp, precise and pointed language by the heroine of the story, who was a Kulalvadhu and has become a prostitute, since as a widow she was driven out of the family. She says --

> Strītvam eva nindābhajānam/ na vidyā, na svādhinā vṛttiḥ/ na vārjanaśaktiḥ/ striyo nāma puruṣaiḥ paravatyaḥ/ diṣṭadoṣeṇa yadi ya kāpi vidhāvatvam āpadyate, kathaṁtarā khilīkriyate/ ... avrttikarSītā hi stri pradusyet sthitimaty apiti bibhyati dhārmikāḥ/ sati caivam anāthām aśaraṇam akiṁcanāṁ ca gehād vidrāvayanti/ na tābhyo'ṁśaṁ ditsanti/ kṣate kṣārārpaṇaṁ iva sāmudāyikebhyo bahiṣkurvate/ mūrtam amaṅgalam manyante/ na vīthyāpi samcaritavyam/ parivādasya parā bhūmiḥ/ kaṣṭānām antyā kāṣṭhā/ śunīm iva nyakkurvanti/ bhujagīm iva pariharanti/ kim na tasyā āsate vāhyāhyantarāṇi karaṇāni, kāmādayo vā/

The language of Varadaraja Sharma is not verbose, he is explicit and suggestive as well, e.g.,

> muhūrtā divasā māsāśca katipaye vyatiyuḥ/ ... Paṇḍram me mukhacchāyam ālokya sākūtanirīkṣaṇena amakṣaram āśayam āviścakāra/

3.2 The stories Kshama Rao

The stories of Kshama Rao are marked by depiction of social injustice, distress of widows and childless women, women deserted by their husbands and the like. She is a master of analysing mental state or the conflicts within a person pertaining to conscience or social and moral sense of values. Most of her stories reveal the tragic ends of life.

Each of the five stories of *Kathāpañcakam* (Bombay, 1933) written in beautiful anuṣṭup verses, is a tragedy. In *Bālikodvāhasaṅkaṭam*, a widow living in a village endures all physical and mental torture in the family, yet she cannot free herself from the taboo that a widow should not marry. She leaves the house with her lover, comes back only to discover that she really does not have any place there and is forced to leave the house again. This story was later published in her prose collection *Kathāmuktāvalī* (Bombay, 1954) in prose with the title *Vidhavodvāhasaṅkaṭam*. Harisimha kills the oppressing, tyranic ruler Mānasimha; he comes to know just by chance in the last moment that he is his father, yet his weapon does not miss the target. A mother, whose only purpose of living is to take revenge upon the killer of her innocent son, unknowingly saves

the very killer of her son. Her mental conflicts regarding her own action are unbearable (Girijāyāḥ Pratijñā). Another story narrates that a sonless woman is so much tortuned by her mother-in-law that she attemps to kill her friend's sons, whom she also loved very much and offer them to the Goddess Kālī, so that she might get a son; but before her attempt materialised, those children die of cholera - a terrible tragedy for the childless woman.

Kshama Rao's *Kathāmuktāvalī* is a collection of fifteen stories in prose. They deal with the social life of ordinary people of different parts of India, namely, Ḳashmir, Bombay, Gujarat, etc. These are also mostly tragic stories, often dealing with desertion of women. Even the union of husband and wife is once in death *(Haimasamādhiḥ)*. In one story a father is not introduced to his child, since he had deserted its mother, and such was the desire of the dying mother of the child (*Premarasodrekah*). In another story a mother recognises her lost son, who has unknowingly come back after many years as a sage. At this point both the mother and the son are discarded by the neighbours, since they accepted the sage as a brahmin - as he was brought up so by his foster father - who is now exposed as belonging to their own low caste, namely, that of fishermen (*matsyajīvyeva kevalam*). One of her master pieces is Mayajalam. It is unique in its concept and presentation that four women, deserted by their husbands or lovers meet and narrate their own love-experiences; the suspense remains till the end, where the reader comes to know the truth.

Kshama Rao writes Sanskrit close to that of classical literature, her language and diction are elegant and poetic. Sometimes she is not shy of using relatively longer compounds or a bit complicated verbal inflections. But her alliterations sound sweet and melodious, e.g., "dhavalayati vasudhātalam dhavalakare niśākaraśudhādhavalair bahula ... ". In respect of form her stories are really modern short stories standing independently and setting up standards of original short stories in Sanskrit regarding subject matter and structure. She wrote some stories on themes of National movements too. Each and every story of Kshama Rao should be studied and analysed in detail for their beautiful language, social thoughts, realistic and tragic concepts and narrative structure.

3.3 Stories published in the S P

Uptil now some thirty-five stories have been published in different volumes of the S P.

Ashoke Aklujkar succeeds in depicting the funny situation in the Department of Sanskrit of a University revolving around a seminar in his skit *mamaiva jajnāntarapātakānāṁ vipākavisphūrjathur aprasahyaḥ* (SP 5.2.1965) which is full of wit and humour. Another sucessful skit of the same author on examinations is *tato Jayam udirayet* (SP 3.2. 1961). In these skits he offers a couple o very nice paradies of some famous verses of the Upaniṣads and Nītiśāstra-s, e.g. "ānandaṁ bhāṣaṇe vidvān· na bibheti kutaścana" etc. A political caricature is done in the story *budbudapṛṣṭhe maśaka*ḥ (SP 8.1.1969) by S. Atreya *Mahākaviḥ Kaṇṭakaḥ* (SP 9.1. 1971) of Radhavallabh

Tripathi is rather a long story of 26 pages exposing in a very humorous way the funny life-style, behaviour, actions and attitudes of a so-called poet, who strives for a political career too. To the stories of pure humour belongs also *Śākalyasya Svabhāvoktiḥ* (SP 1.2. 1959) of Y.Mahalinga shastri, in which a dull student tries desperately at midnight to compose a verse by adding small and simple sentences of his experience through mere description, 'svabhavokti', but incidentally, -- of course without knowing it, --- drives away thieves while reading out loudly his verse.

> "ākhū puro bhittibilam vidhattan
> pradhāvataḥ saṁprati bhūrimāyau".

Uñchavṛtti (SP 4.1.1963) of P.S. Subharamapattar (Bhaṭṭa?) is also a story of this type. The same author wrote a story of love and happy end entitled Suvarnapuspam (SP 9.2.1972). Y. Mahalingashastri's *Aśvapālasyāñjanasya Kathā* (SP 2.2.1960) is rather a dialogue than a short story. K.L. Vyasaraja Shastri, who regularly contribures tc the SP the tit-bits under the title "Hasata", wrote a humorous story where an old woman cries out for help, since her daughter has been stolen away by the son-in-law. (the husband of the same daughter) the name of the story is *Dārikāpaharaṇam* (SP 3.1. 1961).

Vadhūviniścaya (SP1.1.1959) of D.T. Tatacharya is a story of family-intrigues with a happy end. One Indian and one Armenian folk-tale have been translated by Ganapati Shukla (SP1.1.1959) and V. Raghavan (8.1.1969) respectively. The fate of a naughty student of a university who tries to resort to

unfair means, and that too not without the knowledge of his professor, and is caught red handed in the examination hall is the subject matter in G.Rama's story *hā hanta vidhinā parivañcito' smi* (SP 10.2. 1973). The conflicts in the relation between a teacher and his female student exposed in their behaviour, narration and attitude to each other is taken up as theme by Kalanath Shastri in Maryada (SP 13.1. 1981), where the girl is quite self-conscious, upright and intellectually mature in her thoughts and expressions. Similar ideologically progressive social thoughts of the same author come out in the context of untouchability in the story *Aspṛśyatāyā rahasyam* (SP 17.1-2, 1988), where the most unreasonable attitude of the higher castes against the people of the so-called lower castes is strongly condemned without being less literary and more of propaganda.

I believe, Revaprasad Dvivedi's *Tripādī* (SP 17.1-2, 1988) is by far one of the best stories of our times. It is a story about a poor rickshaw-puller , who had actually come to Varanasi with the aim of studying in the university, but ultimately landed in the Kabir-math. He believes in the philosophy of life as taught by Kabir. The rickshaw is for him a means of earning his livelihood and practising the teaching of Kabir at the same time. Keeping in view the theme and its presentation through lucid and elegant language this is a master piece by every means. Another story of Revaprasad *Kasya doṣaḥ* (SP 16.1-2,1987) is critical about the social condition, in which an educated, beautiful and innocent wife is beaten up by the husband but not loved, and yet as widow of that man she has to carry out a socially degraded and tormented life.

Rāgadhārā (SP 18.1.1989) of D. Srinivas Dikshit narrates the pathetic story of a little girl of twelve, who is exploited by her merciless and drunken father, who forces, her to sing without rest in order to earn more and more money. Ultimately she gets cancer and cannot sing any more. The same author's Amrta (SP16.1-2,1987) is a story of terrible poverty.

Devarājakutūhalāt (SP17.1-2, 1988) of Vishwa-narayan Shastri is a recast of the Rāmāyaṇa-story that suggests that Indra raped Ahalya, the wife of the sage Gautama. It is suggested here that Ahalya wanted it. The analysis of the thoughtful moments of Ahalya, who feels herself neglected by her husband is very touching and poetic as well. This story reminds one of the stories of *Bharat-Premkathā* by Subodh Ghosh. Keshavchandra Dash writes a story of love and hope entitled *Uttarāṁśaḥ* (SP 18.2, 1990) in his usual style, which I would discuss below.

The language of all these stories is much simpler than that of the earlier authors. The easy flow of narration, new social ideas, political consciousness and compact structure make these quite attractive for the readers.

3. 4 Stories of Rajendra Mishra

The collection of eight stories by R. Mishra is entitled *Ikṣugandha* (Allahabad 1986). One of these stories, namely *Bhagnapañjaraḥ* came out in SP 17,1-2 1988. The author himself explains in the introduction of his collection: "Most of these stories reveal the up to date human psychology and the modern socio-cultural

set up". The author further feels that the modern Sanskrit Literature "should stand parallel with other provincial languages of the country. It should come forth with its various creative potential". It is important to note that the author speaks of a "revival", not continuity of Sanskrit through new writings such as short stories.

Most of his stories have women as the central figure. They are educated, facing struggle at home in the family and outside in the public life as well, if they are career women. They are victims of torture and humiliation only because they are women (*Śataparvikā*), if they are in distress and look for jobs to support the family in needs (*Jijīviṣā*) and not to speak if they become widow (*Bhagnapañjaraḥ*). A man wants to have a son but his wife gives birth to daughters only, he still hopes and waits, till he gets seven daughters one after another; naturally he is frustrated; but still there is no reason why he should hate his innocent children for that reason, (*Śataparvikā*). But the girls portrayed by R. Mishra are very strong, determined and optimistic, and his stories are all with a happy end. Even a widow, who feels herself extremely rebuked and mentally tortured by her father only because she has become a widow, ultimately leaves home to get united with him, who loves her (*Bhangnapañjaraḥ*).

3. 5 Stories of Keshavchandra Dash

Diśā - Vidiśā is a collection of fifty stories written by the author (Puri 1988). His another collection is *Nimmapṛthivi* . The stories of Keshav

chandra Dash are distinct for the different aspects of everyday life of common people and specially the conflicts and tensions involved therein. His stories reveal mental tensions of educated women engaged in profession and managing the household as well, conflicts within the family between husband and wife, mother-in-law, father and son, etc. Most of the women in his stories are teachers, professors or clerks in office. The housewives are often agitated and quarrelling with their husbands on different issues. The critical situation in the family because of financial constraints or change of outlook between the older and younger generation has often been taken up as theme. Even dowry-death is a theme in a story (Gunja) of this collection. The contradiction between two old friends because of the difference in their new financial status is shown with touching sentimentality in Rajo-mahotsavah. Durastha lotake is in the form of a letter of a separated wife to her husband earnestly requesting him to come back to her. Typical tones of loneliness and pessimism mark the stories *Jharī*, *Nadī*, *Strīpratyayaḥ*, *Upavīthiḥ*. *Śītā-lakaṅkaṇaṁ*, *Candra-śālā*, etc.

Bhāṭakiyam is a story on the conflicts between the owner and tenant of a house, where as Siddihih depicts the friction between an individual and his neighbours. In the latter an idealistic person feels that a temple in the locality where he lives, should be renovated immediately and saved from destruction, since this is a symbol of the cultural identity of the area. For months he could not unite the neighbours, ultimately the tragic end comes --- a big storm shatters the old structure. But still more pathetic for the person

is that the neighbours then take away the remains of the temple as building materials for their own houses.

The author's stories are all very short narrations, and often the structure and development of the theme is weak, even though the nucleus is not so. Sometimes they end in some haziness regarding what the author wants to communicate. His language is simple, sometimes too simple having small sentences of two three words only without verbal forms and too much of marks of continuation of thoughts, e.g.

> 1. "Śakataḥ atikrāntaḥ/ nalinīkapole punaḥ lotakaṁ taralāyitam/ agre kevalam rajomahah ... / kevalalm dhūliḥ ... dhūsara dik/ tataḥ ṣakaṭaḥ antarhitā/ bakulacchāyā dīrghatarā (Rajomohotsavaḥ). / 2. "tataḥ candraśālā niṣprāṇā/ candro dhūmilaḥ / ākāśo garbhasāraḥ/ pṛthivī śuṣkā/ vāta uttaptaḥ/ ālokaḥ pakvaprabhaḥ/ - - - ".

Some times Sanskritisation of regional language is perhaps heard, I believe eg., "māsadvayaṁ trayaṁ vā gatam" instead of 'dvitrā māsā gǎtāḥ', 'sūryaḥ cakcakāyate' and words like gālī, gṛhamālikā, paisā (meaning money), bābu, āśuvidhā etc.

3.6 Some nice stories have come out in the collection *Kathāsāraḥ* (ed. V.Velankar, Bombay 1983). Among the 29 stories of different authors in this collection some are old moral stories briefly retold and some are mere tit-bits. But stories like *Candanapeṭikā* (of Kamal Abhyankar), *Sukham anu* (of Jashvanti Dave), *Śataṁ prati sanjanyam* (by S.G. Desai) or

Puruṣasya Bhāgyam (of Yamuneya) are quite enjoyable as shsort stories. Kamal Abhyankar has translated the Hindi story *Prāyaścitta* of Premchand in this collection. Historical events about Tulsidas and Haridas Swamin have been attempted by authors to present as short stories, but they are too brief and as such more like essays.

Krishnalal's collection *Anantamārgaḥ* has few short stories namely *Bhadram prema Sumanusasya* ... *Avanchitah, Andhatvena hiyate jyotsna, Vancana,* etc. Most of the entries in this collection are very nice essay like passages on Psycho-Philoosophical ideas or concepts, but not short stories. And the few stories, which are there, are, so far as the theme and its development in the structure of the story is concerned, often quite weak. It should be mentioned here that the first story, mentioned above was published in the SP (11.1-2,1976).

There are some more collections, which are already published, eg.

Saṁskṛtabhavitavyam, Nagpur 1954,
(a collection of 8 stories)
Kathāsaptakam by Nalini Shukla, Kanpur 1984.
Cārucaritacarcā or *Sadvṛttasādhanasaraṇiḥ*,
Hoshiarpur 1986, (a collection of 31 stories)
Bṛhatsaptapadī by Durgadatta Shastri,
Kangra 1991 (A collection of 7 stories),

and surely some more. I could not discuss here about those, since they are not yet available to me.

4 We see that short stories in modern Sanskrit literature are making their way through several socio-cultural and aesthetic value-orientation. Therefore,

they should be read and studied as well with new endeavour, for which purpose the proper standards of literary and aesthetic appreciation are to be defined and applied. I believe, since the socio-political and cultural life of contemporary India becomes so transparently under-lying the themes of these stories, principles of "positivism" could be taken up to analyse their themes together with those of Formalism" for studying their aesthetic form as objects of literary art. Naturally, both should proceed having the methods of Textilinguistics as the basic technical instrument.



Abbreviations :

SSPP	Samskṛta-Sahitiya-Parisat-Patrika
SP	Samskṛta-Pratibha (Published by the Sahitya Akademi, Delhi).



1 SANSKRIT DRAMA IN LAST FIVE DECADES: THE BENGAL SCENARIO

-- Prof. Ramaranjan Mukherji

Indian culture is based mainly on Sanskrit and the grandeur and greatness of Indian culture get itself reflected in the splendid and sonorous character of the language itself. Sanskrit literature deals mainly with values and choose as its central theme the universal and the Infinite man, as something distinct from the personal and the finite man. The aim of Sanskrit literary artist has all along been to conduct the man, having confrontation with external forces in his daily life to the "hidden country to which our real selves belong". They try to project the universal outlook and the spirituality lying latent in man, and this projection helps the finite man to develop his total personality, including the spiritual one. Sanskrit literature, therefore, has continued to provide inspiration to the finite man through ages, and the classics, including the

works of Kalidasa and Bhavabhuti have continued to retain their enchantment for all time to come.

Apart form this, Sanskrit literature has been able to maintain its relationship with the present-day world as a part of the continuity of Indian tradition, and the specimens of creative art, that are being created today are trying to project eternal and universal values in the same manner in which these had been attempted to be presented by old artists. Sanskrit Theoreticians do not believe in the philosophy of "Art for art's sake"; they express the opinion that poetry is to deliver aesthetic delight to the connoisseur and, at the same time, it is to impart instruction in an inexplicably sweet manner or in other words, poetry is to conduct the man to the gateway of the Good through the shady avenue of the Beautiful. Sanskrit literature, therefore, in conformity to the directions issued by Sanskrit literary theory structures Poetry keeping in view" the eternal, the Universal and the spiritual in man", and always tries to take him to the unexplored land of the spirituality. As a matter of fact, spirituality constitutes the main tissue of Indian culture, and all artistic forms that develop in India had given expression to this all embracing spirituality, extending thereby an opportunity to the connoisseur to enrich his personality by effecting expansion of ego-boundary.

It is interesting to note that Modern Indian Literature, that is being produced in the twentieth century in all languages, including Sanskrit is trying to go back to the roots of Indian Culture and is demonstrating its attempt to retain the continuity of Indian tradition, as a result of which the idea is

growing first among the reader that modern Indian Literature is a natural product in the process of evolution of ancient Indian literature, that emerged first in the early dawn of human civilisation. This attempt on the part of modern Sanskrit literature to maintain its relationship with the present day world as a part of the continuity of the Indian tradition by projecting ethical and social, spiritual and moral values, as also the endeavour made by modern Indian literature other than Sanskrit to go back to the roots of Indian tradition are to be understood and evaluated properly in order to enable the critic to have an overall picture of the growth of modern Indian literature including Sanskrit.

In the paper a modest attempt is being made to analyse a few specimens of dramatic art emanating from the pens of literary artists belonging to Bengal, particularly those, that originated after 1950 in order to show not only as to how modern Sanskrit Drama has maintained the continuity of the Indian tradition, but also to show how it has presented the present day social-cultural situation, proving thereby its relavance to contemporary society. The dramatists chosen in the paper are Mr. Kalipada Tarkacharya, Mr.Haridas Siddhantavagish, Pt. Panchanan Tarkaratna, Pt. Vishweswar Vidyabhusan, Dr. Sreejib Nyāya thirtha, Dr. Siddheswar Chattopadhyay, Dr. B.K. Bhaṭṭacharya, Dr. J.B. Chowdhuri, Sri Amiya Chakraborty, Sri Sridharbhaskar Varnekar, and Dr. Rama Chowdhury.

Mm. Kalipada Tarkacharya belongs mostly to the old tradition and he follows the technique and style of the old dramatists in the development of the plot, in presentation of different stages of action, in unfolding

of characters and finally in projection of one or the other social or spiritual value. The Drama "Māṇavaka-gauravam" of Mm. Kalipada Tarkacharya, thus, has for its theme the story concerning the great teacher Dhaumya and his disciples. Of the number of disciples which this grant teacher has, one Harita is very much critical of the style of functioning of the teacher and he does not like the idea of allocation of such oduties like looking after the cows or watering the paddy fields or fetching of fuel to the students. He criticises the teacher openly in the assembly of students and he wants to see that a loud protest is made against the functioning of the teacher by the student community in general. He, however, fails in his attempt and when he is afflicted with leprosy, he is turned out of the temple of learning by the teacher. Other students like Bhrambabandhava, Aruni, Upamanyu and Katyayana discharge their obligations to the teacher, earn his appreciation and blessings and finally are crowned with sucess not only in the matter of learning but also in the area of attainment of material prosperity. Aruni, by his devotion, acquires mastery over all the branches of learning in no time, Upamanyu is cured of his blindness, Bhramhabandhava is elevated to the covetable position of the Prime Minister. The teacher is apparently cruel, but his heart bleeds for Harita. He suggests to him the remedy for the deadly disese. The wife of the teacher, who looks after all disciples with meticulous care, is very much anxious for the student who has gone astray. Finally, Harita is cured of his disease and is taken back to the fold of the academic community of this grand teacher. The lesson which one is to draw from this play is that devotion to teacher is an essentiality for a student and without this nothing

can be achieved. It is precisely for this purpose that a character known as 'devotion to teacher' (Gurubhakti) is introduced frequently in the drama and is presented as singing songs in praise of this devotion, which as it says, is able to produce miracles. This technique of presenting the character of 'Gurubhakti' is modelled possibly on othe technique of introducing the character of 'Viveka' in the Yatra, a folk art-form popular in East India. Another important drama named 'Nala damayantiyam' composed by Mm. Tarkacharya derives its theme from an incident presented in the Mahābhārata, the episode of Nala and Damayantī. On listening to the qualities of Nala from a golden swan, Damayantī, the daughter of the king of Vidarbha is inspired to have him as her bridegroom. Nala, the king of Niṣadha, is also enamoured of the qualities of the princess. In the meantime, the gods appear on the scene. Thinking of the exquisite beauty of the princess all the gods are enamoured of her. They decide to send Nala as their messenger to Damayantī and appraise her of the qualities of each god, as also the benefit that may accrue to the bride by entering into matrimonial alliance with these gods. Nala does this mission but Damayantī is fixed in her determination to marry Nala. Ultimately the marriage takes place. This annoys to a great extent Kalki, who prepares plans to subject both Nala and Damayantī to fathomless miseries and to separate the couple. The machinations of Kalki and his friend Puṣkara succeed at the initial stage, but ultimately unflinching faith which Nala and Damayanti have on 'Dharma' suceeds. The union of Nala and Damayantī takes place. Nala gets back his son and 'Dharma' appearing on the scene declared that his vow is to protect every man, who follows the code of

conduct and tries to preserve it. 'Dharma' declares that it is because of him that the crooked Kalki has been subjected to humiliation and Nala has been able to acquire lasting fame in the world. The drama finally ends with a Bharatavākya praying for favour of rain-god in time so that the earth becomes full of crops, for the beneficial policies of the rulers, for the decay of sin and cultivation of the philosophy of love and affection, so that this earthly region can be converted into heavenly abode. The respect for old values, thus, finds beautiful expression in the play and what is intended to be imparted is the lesson that 'Dharma' is to be preserved and maintained at all costs.

While the dramas of Mm. Kalipada Tarkacharya betray the influence exerted on them by the technique of contemporary Bengali fold-drama, known as the Yatra, the plays written by Pt. Panchanan Tarkarantna betray the tremendous impact created in the mind of the playwright by the novels of Bankim Chandra and Ramesh Dutta, particularly the Anandamath and Maharashtra Jiban Prabhat and Rajput Jiban Sandhya, as also the influence of the National Movement on him. The drama 'Amara-maṅgalam' has for its hero Amara Simha, the ruler of Udayapur and the son of Rana Pratap. Rana Pratap had to leave Citor being defeated at the hands of the Mughal Emperor. Amara Simha wants to restore the prestige of Mewar and wages a long battle with the Mughals. Māna Simha, the king of Ambar and the Chief of the Army Staff of the Mughal Emperor puts a gallant fight but through the grace of the presiding deity of Citor to whom the Sisodia family is very much attached, Citor is recaptured. The drama ends with the

hoisting of the flag once again of the Sisodia dynasty on the Fort of Citor and offering of salutation to the presiding deity of Citor in the famous temple. The anxiety of Amara Simha and his associate to recapture Citor and to restore the glory of the dynasty is vividly described in the play, and when the victorious king enters the city of Citor he is delighted to sanctify his head with its dust because, as he exclaims 'country is more than a mother'. This concept of describing one's own native land as the veritable mother, nursing the baby or even as superior to the mother is taken from the famous "Vande Mataram" song composed by the great novelist Bankim Chandra. The idea that the native land is veritable mother or is superior to the mother does not express itself clearly in earlier Sanskrit literature, which describes the grandeur of the native land, no doubt, in unequivocal terms, but hesitates to refer to it as the affectionate mother. Actually at the end of the drama the aspiration that the native land is to be treated as the mother herself with great devotion is expressed and the curtain drops with the expression of this noble sentiment.

Pt. Panchanan Tarkaratna is an expert in handling characters and in the drama we come across diverse characters having different mental inclinations. Thus, a cunning character is presented in Samara Simha who actually happens to be an associate of Mana Simha, but feigns friendship with Amara Simha and Sangrama Simha, who are Hindus by faith, but nevertheless have their loyalty to the Muslim rulers of Delhi. Equally complex are the characters of Bhimananda and Bhadradeva who are attached to different temples, and in addition to their tremendous

knowledge in the area of spirituality they are also acquainted with the social and political norms of their times. The different stages of action are clearly maintained and all the major and minor incidents incorporated in the play go to help the development of the main plot and ultimately merge themselves into it. Pt. Tarakaratna does not equally believe in the philosophy of 'Art for art's sake' and the play is intended to impress upon the connoisseur the idea that the motherland is to be treated with profound veneration like the mother herself, as also the philosophy that all-pervading concept of 'Dharma' is to be implemented in all actions and policies, not only for the benefit of the society, but for the benefit of the individual, cultivating the 'Dharma' himself. Pt. Tarkaratna, himself a believer in God, as also in the beginen order of the universe declares in unequivocal terms that all obstacles are capable of being overcome through the grace of God and that when the God grows in man it becomes possible for him to produce marvellous result through slightest effort. The play, thus, showers praise on the age old eternal values and, at the same time impresses upon the connoisseur the necessity of defending the sovereignty of the mother-land with great care, so that the nation is able to retain its independence. The impact created in the mind of the play-wright by the freedom struggle going on in the country under the leadership of Mahatma Gandhi, thus, is clearly traceable in the play. The influence of the novel 'Anandamath' of Bankim Chandra on Sanskrit Drama is more pronounced in the dramas of Mm. Haridas Siddhantavagis, particularly in his 'Vangiya-pratapam' and 'Sivajicaritam'. In both these dramas fundamentalism expresses itself in the highest degree.

The maladministration of the Muslm rulers is painted in detail and the degenerated state of society during that regime is painted with meticulous care. In the very first act of the drama 'Vangiyapratapam', thus, Sankar Chakraborty, the minister of king Pratapaditya of Jessore is seen as giving an account of the style and functioning of the common people, who have been totally demoralised as a result of misrule and maladministration. The treatment given to the ladies by the rulers and their representatives is also pointed out: it is learnt that ladies are treated as enjoyable commodities, criminal assault on ladies is rampant, even for trifling offences severe punishments like robbing the so-called offender of his wife and others are meted out.. The degeneration that has started in all the sections of the society brings Pratapaditya and Sankar Chakraborty together and they decide that citizens are to be united and all the forces striving after independence are to be brought together, so that the alien regime can be put to an end.

The drama introduces the characters of Bengali Brahmins, who are eager to lick the dust of the feet of the Sultans and their countries in their eagerness to retain their positions. Creating certain tense moments the dramatist describes the attempt made by Surendra Ghosal, Chief of the Army Staff of the Newab to criminally assault the wife of Sankar Chakrabaorty and to take the lady forcibly to the Newab so that the harem of the king can be enriched. The conversation that takes place between Surendra and Kalyani is surcharged with emotion and it is interesting on more than one count. First of all, Ghosal persuades Kalyani to agree to join the team of consorts of the Newab and

then intimidates her by presenting before her a picture of the punishment that is likely to follow as a result of her violation of the orders of the Newab. Ghosal says that just as the desire of the sun to play with the lotus cannot be suppressed forcibly, similarly, the desire of the ruler to have possession of a lady cannot be put to an end through application of force. As this conversation goes on, Sankar and Pratap appear on the scene and rescue the hapless lady. The scene presents a sample of the atrocities of the Muslim rulers on the subjects, who are terrified to a great extent and consequently are unable to rise into revolt against the misrule and mal-administration. Subsequently, Pratap meets the Mughal Emperor Akbar, and the emperor installs him on the throne of Bengal after removing Basanta Roy, his uncle, being guided by the idea that if Pratap is made the king he will be able to control the subjects and establish a firm administration in the eastern part of the country, making it possible for the Muslim Emperor to establish his regime on a firm footing. This action of the Emperor, however, proves abortive and Pratap utilises this opportunity by trying to rebel against the Newab, the agent of the Mughal Emperor. Raising slogans like 'Hara Hara Mahadeva' the army of Pratap attacks the army of Newab, and the former reminds the latter of all the misdeeds done by him, including the criminal asault on ladies and carrying of young damsels by force. The army of the Newab is defeated and the entire matter is reported to the Emperor, who hastens to send Mana simha to Bengal to rescue the Newab and his army. Certain other characters and incidents are introduced and while unfolding the series of incidents the dramatist wants to project the avarice of those Hindus, who in their

eagerness to bask in the sun-shine of imperial favour do not hesitate to further the cause of the Muslim ruler and devise new mechanisms of torture for application on the members of the public. Mana Simha is made a target of severe attack. When Mana Simha says that it has not been proper on the part of Pratap to wage war against the Mughal Emperor, who had been pleased to install him on the throne of Bengal, Pratap replies that the motherland is more than a mother to him, and he is definitely obliged to restore the honour and dignity of the motherland. He also says that it has not been proper on the part of Mana Simha to agree to implement all the desires and mechinations of the Muslim ruler and to fight with the Hindu ruler who is out to restore honour, independence and dignity of his homeland. With shouts of 'Allah Ho' the Muslim army attacks the Hindu army, which comes forward with shouts of 'Kali Kali Kali and 'Hara Hara Mahadeva'. The fight continues and the army of Pratap ultimately comes out successful. Displaying white flage Pratap directs his army to stop fighting and to conduct a search for Mana Simha, who is not traceable in the battle field. The drama ends with the prayer that the Bengali society divided into thousand factions should be united, so that the independence of the country could be retained. The influence exerted by the Novel 'Anandamath' on the drama is absolutely clear and instead of interpreting the play as an expression of obscurantism and fundamenta-lism, it is better to accept it as a narrative trying to project the value of independence and the necessity of preserving self-rule at all costs. The play, thus, betrays the impact created on the mind of the play-wright by the Independence Movement, and sings the glory of

Independence more than the glory and greatness of a particular society and the style of functioning of a particular community.

This influence is equally traceable in the 'Sivaji-Caritam' of the same author. In this drama several incidents are collected from 'Maharashtra Jiban Prabhat', a novel of Ramesh Datta. The regime of Aurangazeb is noted for formulation of anti-Hindu policies. Sivananda, commonly known as Sivaji laments the sad plight of Maharashtra, which is under the subjugation of the Muslim Emperor, and takes the solemn vow to bring all the forces together and to remove the alien rule from the country. In the very first act, the devastation carried out by the alien ruler is described in minute details. Temples are destroyed, girls criminally assaulted, liberaties plundered and all sorts of tortures and oppressions carried out on the non-Muslim populaltion. Sivaji laments over the discrimination in the Hindu society and expresses the view that if all the forces available in Hindu society can be brought together it will be possible for the community to throw away the alien rule in no time. He gives a clarion call to all the citizens to take weapons and to proceed to the battle field to inflict a crushing defeat on the Muslim army so that the independence of the country can be restored and improvements implemented for the benefit of all the sections of the community. The next act describes the attack on the Muslim fort by the army of Sivaji with the shout of 'Kali Kali Kali'. Karimbox, the commander-in-chief of the Fort is defeated. Sivaji appears on the scene and issues the directions that the Commander-In-Chief of the Fort should not be killed and that all the ladies kept

in the Fort should be set free and that no place of worship should be defiled, because all religions are but different roads leading to the same divinity. This policy is adopted by Sivaji in sharp contrast to the policy adopted by the Mughal Emperor Aurangazeb. Mm. Haridas Siddhantavagis introduces a number of characters, and depicts a number of confrontations that take place between Hindu chieftains and Muslim chieftains. In one such confrontation Afzal Khan, the chief of the Army Staff of Sultan tries to kill Sivaji cunningly, but the table is turned and Afzalkhan himself drops down dead. Sayestakhan, the Commander-in-Chief of the Mughal Emperor is painted rather as a noble man having respect for all religions and as practising the philosophy of tolerance. Sayestakhan, however, is defeated by the cunning play of intellegence of Sivaji and in no time his Fort also falls. Aurangazeb, the Mughal Emperor, is introduced at this stage as a bitter critic of the policies adopted by his great-grand-father Akbar, who wanted to bring together both the communities and establish a regime of mutual tolerance, lasting peace and communal hermony. He declared that this his policy is to make India an Islamic state and, in an effort to implement his policy, to demolish all the places of worship of non-Muslims and to convert forcibly all the non-Muslim population in the country. He hatches a plot to bring Sivaji to Delhi and capture him. Sivaji is brought to Delhi and is captured, but soon he flees from the prison making fool of the Emperor, as also all his associates. Finally, a fierce battle takes place between the army of the Emperor and the army of Sivaji and in this battlle Sivaji comes out victorious. The stage is set for coronation of Sivaji. The spiritual teacher of Sivaji

Ramadasa apapears on the scene and gives a clerion call to the posterity to maintain unity on all counts so that independences can be retained and a better society can be created. With shouts of "Sambho Hara Girisha" Shivaji is installed on the throne of Maharastra and the drama ends with the prayer "May clouds send showers in time and the earth display plenty of crops, May all the dangers to the rich harvest be removed? May perfect peace reign? May the Hindu community divided into hundred channels be united? May the policy of showering favour on the good and inflicting punishment on the bad continue" Though there has been an attempt to explain the work as a drama in praise of Hindu fundamentalism and superstition it is really a drama in eulogy of Independence and is intended to effect unity among all citizens so that a continous fight can be raged against the alien rulers and the flower of Independence can blossom forth in no time.

The glory of the old tradition, profound faith in the benign order of the universe, the necessity of establishing a rule of 'Dharma' in the world, all these find beautiful expression in the dramatic creatings of Pt. Visweswar Vidyabhusana, who is noted for employment of simple Sanskrit and enchanting metres, as also for the introduction of the technique of incorporating songs, so frequently adopted by the folk art-form 'Yatra' of Bengal, The drama 'Cāṇakya-Vijayam' is a historical play centering round the character of the great minister Cāṇakya who is noted for his strong intelligence, administrative tact and capacity of forming policies conducive to the nation. The drama tries to project the lesson that when the

power of the warrior class gets assistance from the intellectual strength and imaginative capability of the priestly class it becomes possible to create miracles and to provide a strong and yet sympathetic administration for the ultimate benefit of the nation. Indian culture has drawn its sustanances all along from spirituality. Indian politics also believes that, strength is to be drawn from spirituality and not simply from muscle power and vastness of the army and armoury; when these powers are joined with forces of spirituality, then and then alone it becomes possible for the administration to thrive and establish a rule of order or so to say, 'Dharma Rajya'. Cāṇakya symbolises the intelligence of the priestly class that draws its perpetual inspiration from spirituality. What Vaśiṣṭha is to Rāmacandra, Lord Kṛṣṇa to Yudhiṣṭhira, and the teacher Rāmadāsa to Sivaji, the great Chanakya is to Chandragupta, the Maurya. The play 'Cāṇakya-Vijayam' describes the defeat of Nanda at the hands of Candragupta who is advised, aided and supported constantly by the spiritual teacher Cāṇakya, and shows how the policies adopted by Indian political theories prove themselves beneficial to the nation because they preach mainly the philosophy of tolerance and forgiveness, harmony and compassion. After the defeat of Nanda, his Prime Minister is captured and when the army of Candragupta wants to kill him, Cāṇakya suddenly appears on the scene and give his judgement that a minister noted for his good counselling and expertise in policy and administration should never be assassinated or even punished. As a matter of fact all the prisoners are set free under orders of Cāṇakya, because as he says, the essence of 'Dharma' consists in fostering of an attitude of

compassion and tolerance, absence of hatred and enemity. The action of the play is interrupted frequently by introduction of a girl who presents songs, eulogising profound faith in the moral order of the universe and eagerness to protect ethical and spiritual values. These songs, however, do not obstruct the movement of the plot; rather they help the plot to progress and the dramatist to project the lesson intended to be communicated in the play. The credit of Vidyabhusan in his incorporation of these songs, which unlike most of the verses introduced in normal Sanskrit plays, do not obstruct the action in the play, but rather assist the plot in its development and final denouement. The drama ends with the usual prayer asking for spirituality and asceticism to prevail, so that rulers also can draw inspiration from them and chalk out policies beneficial to the nation.

The drama 'Prabuddha-Himachalam' by the same Vidyabhusan has for its plot the Chinese aggression and, thus it is a brilliant departure from the general rule of Dramaturgy, making it incumbent on the dramatist to select the plot of his drama from historical and legendary works. Vikramavardhana, the king of Vishalapura is engaged in preparing plans for crossing the Himalayas and attacking the kingdom of Vijayaketu, the ruler of Devasthanam. The beauty of the Himalayas attract Vikramavardhana, and he orders his army to march towards Devasthanam and enter it without declaring an official war. Initially Vijayaketu has some difficulties, but the entire nation extends support to him and the gods also help him in maintaining his righteous rule over his own territory, including the Himalayas. Sanatana, a spiritual leader

who happens at the same time to be a freedom-fighter, lays down his life at the altar of the country, and prays to the Divine Mother to extend all help to the nation. Sanatana is just a symbol of freedom fighters, spiritual leaders and lovers of independence of the country. His self-immolation through asceticism produces results in no time; the favour of the Divine Mother is showered; the entire range of the Himalaya-s which also is ensouled by spirit becomes conscious and proves itself a great hurdle and a cause of terror to the advancing enemy. The enemy retreats leaving the range as it was. Vijayaketu is satisfied; the national flag is hoisted in all the temples and national buildings; respectful homage is paid to the memory of freedom-fighters who are necessarily guided by spirituality and religion. The play ultimately ends with a clarion call to the rulers to follow the path of 'Dharma' and to the Divine Mother to bless the nation and save it from the inroads of the scheming enemy. The motherland is described as veritable mother and the future generation is requested to protect its independence at all costs. Vidyabhusan, thus, constructs a beautiful play selecting Chinese aggression, a recent incident as the theme of his drama.

One of the characteristic features of Vidya bhusan's dramas is the complete absence of Prakit in them. Vidyabhusan does not keep himself confined within the strait jacket of the stale rules of Dramaturgy, and introduces innovations in conformity to the change in the contemporary society. Sanskrit Dramaturgy prescribes employment of different languages for different characters, possibly because it is eager to maintain the division into castes and status in society.

Vidyabhusan keeping an eye on the socio-cultural conditions of the contemporary age, which has done away with this distinction, puts Sanskrit in the mouths of all his characters, including the ladies, making a marked departure thereby .from the technical rules of Dramaturgy. Vidyabhushan takes note of the fact that language of Prakit has become obsolete in the present age and it has become necessary to render the Prakit passages into Sanskrit for understanding their imports and implications. Thus, while Sanskrit has been able to retain its living character, the Prakrit along with its dialectical varieties bẹcame absolutely dead, retaining its existence only in the ancient Dramas. Dramas of Vidyabhushan, thus, are marked not only by selection of themes from contemporary scene, like Chinese aggression and degeneration in society, but also by employment of Sanskrit as the only language used by all characters.

The dramas composed by Dr. J.B. Chowdhury and Dr. Rama Chowdhury follow the old technique and trend, but nevertheless, they breathe fresh air by incorporatinog certain techniques of folk art-form, prevalent in Bengal, as also by their urge to keep the language, as far as possible, close to the Bengali language for the purpose of making these enjoyable to the mass. Dr. J.B. Chowdhury draws themes of most of his dramas from the Gaudiya Vaisnava movement, while Dr. Rama Chowdhury draws mostly from Ramakrishna- Vivekananda movement as also from the contemporary political scene. In the drama 'Bhakti-Bishnupriyam', the life and achievement of Vishnu-priya, the devoted consort of Lort Chaitanya are depicted and the dramas take care to show how the

Vaiṣṇava faith is propagated by Vishnupriya. The play ends with the request made by Vishnupriya to Sītā , wife of Advaita and Jahnavi, wife of Nityananda to preserve the religion of devotionsalism and universal love, mutual tolerance and flowing affection propagated by Lord Caitanya and ultimately merges herself into the frame of the Lord. In the songs incorporated, the technique of Jayadeva is followed, and this clearly indicates tremendous influence exerted by Jayadeva on the writers of Bengal. The drama "Mahaprabhu-Haridasam" has for its central character Haridasa, one of the great devotees of Lord Chaitanys. A Muslim by birth, Haridasa embraces the religion propagates by Lord Chaitanya and himself propagates the 'Dharma', singing the holy name of the supreme Lord in the streets of Nabadwip.

This infuriates Chada Kazi, the Muslim ruler of Nabadwip, who inflicts punishment on the erring Muslim devotee. The punishment does not produce any result and the kazi himself becomes a devotee of Mahaprabhu. The play ends with the description of Haridasa courting a voluntary death holding on his chest the holy feet of Lord Chaitanya and the declaration made by the Lord that Haridasa is sure to remain immortal in the universe as his recital of the holy name of Hari will be echoed and re-echoed eternally. These dramas reject the old practice of putting Prakit dialogues on the lips of ladies, accepting thereby, the hard reality that, Prakit had ceased to exist as a language understandable to the common man and that it is easier to understand Sanskrit than Prakit.

Dr. Rama Chowdhury selects the theme of her drama 'Nivedita-Niveditam' from Ramakrishna-

Vivekananda movement and describes the life and activities of sister Nivedita, the ardent devotee and disciple of Lord Krishna and Swami Vivekananda. Sister Nivedita responds fervently to the clarion call given by Swmi Vivekananda, to uplift the conditions of the down-trodden and extends protection to the distressed and engages herself completely in the task of nation building and providing relief to the weaker sections of the society afflicted by disease and calamity. The state of the society prevalent in the nineteenth century Calcutta is deftly depicted in the drama and in unfolding the incidents.

Dr. Chowdhury follows history with meticulous care. The drama presents the death scene of Swami Vivekananda, who served food with profound affection to his disciple on the previous night and supplies her water to wash hands himself reminding her of the fact that Jesus Christ also treated his disciple with that profoundity of affection. Sister Nivedita is shocked because she recollects that, exactly this exercise was done by Jesus Christ before he left his mortal form. Sister Nivedita retires to her own place late night with apprehension, which proves true early morning, as the message reaches her that Swami Vivekananda has departed for his heavenly abode. The drama ends with the death of Sister Nivedita in Darjeeling under the care of the great scientist Jagadishchandra and his wife. The dramas of both the Chowdhury's are products of sincere attempt undertaken by the couple to popularise Sanskrit and to make it more intelligible to the common man.

Since Dr. Sridhar Bhaskar Varnekar has links with Calcutta and since his poetic mind has been influenced to a great extent by the Ramakrishna-Vivekananda Movement and the spirituality of Swami Sayananda, it is necessary to discuss the excellences of the beautiful dramas composed by Varnekar in recent times. In his great drama 'Vivekananda-Vijayam' he decribed the episode of Swami Vivekananda's journey to America and Europe to propagate the message of India. It is not confined within the geographical limits of the country; rather it represents a world culture characterised by mutual harmony and universal tolerance. The philosophy propagated by Swami Vivekananda is the philosophy preached by his great master Sri SriRamakrishna Deva, as Swami Vivekananda himself says; he has not said anything which has not been expressed by his great master. As a matter of fact, the teachings of Lord Ramakrishna and the preachings of Swami Vivekananda, conjointly constitute a single whole and complete the circuit of 'Ramakrishna-Vivekananda' Movement. No dramatist has attempted to present the conquest of Indian culture through the agency of Swami Vivekananda in the manner in which it has been done by Varnekar. the second play 'Śivarājābhiṣekam' describes the coronation of Shivaji, who made a fool of the Emperor Aurangazeb and his associates and defeated the Mughal army in many a battle. The first act contains a shadow play, a rather new technique, adopted by the dramatist and gives an account of the achievements of Shivaji, as also the policy of harmony and tolerance adopted by him. Shivaji declares that when the city of Banaras will be made free from the control of the Muslim ruler, he will arrange the consecration

ceremony of Lord Viswanatha, the presiding deity of the holy city. Gaga Bhaṭṭa also makes the promise that he will not retire until the coronation of Shivaji takes place on the throne of the country. Shivaji has great respect for Gods as also for social and ethical values, and through representation of numerous episodes the dramatist wants to highlight this devotion. Ultimately, the coronation of Shivaji takes place in accordance with both the Vedic and Tantric rites, but Shivaji is not satisfied with these formal functions; he approaches his mother and says that his consecration has taken place all the time by showers of affection from his mother and that taking shelter under her graceful care, he has already been provided with an umbrella; water of consecration and royal umbrella, all these, therefore, are superflouous in his case. Shivaji declares that his mother is to him a combination of the Goddess of Leaning, the Goddss of Wealth and the Goddess of Strength. Saying this he places his crown at the feet of the mother and offers his respectful homage to her. The curtain drops with the pronouncement of the usual benediction praying for unification of the country and fostering of amity among all citizens. Varnekar's command over language is extraordinary; his verses are profoundly sweet and graceful, and credit of this dramatist lies in making a harmonious blend of the dramatic situations and lyricala elements - a blend; which is not frequently traced in most of the Sanskrit plays. The play "Śrīrāma-śrīkṛṣṇa-saṅgītikā' is actually a dance-drama composed for presentation with the help of music and dance. In his preamble Varnekar himself says that he has followed the technique of dance drama prevalent in the South. A close analaysis of the songs and dances and the techniques of incorporating them,

however, gives riṣe to the conjecture that the mind of the dramatist could have been influenced by the dance-dramas of Tagore that are extremely popular not only in this part of the country but throughout its length and breadth. Varnekar, thus, creates a new genre by taking techniques and modalities from the folk-art forms prevelant in some parts of the country, and his poetic skill and dramatic genius give an altogether new form to this genre created through admixture of suitable matters and melodies. To effect combination of different types of dance with different tunes and melodies of metre and music is an extremely difficult task and it is to be achieved that in this difficult task Varnekar has attained spectacular success that has made him one of the front-ranking Sanskrit dramatists of the present century and possibly one of the two living ones, the other being Pt. Srijiv Nyāyatīrtha.

The dramatic creations of Pt. Srijiv Nyāyatirtha Dr. Siddhesvar Chattopadhyaya and Dr. B.K. Bhaṭṭacharya represent completely a different type of drama, which casts a sarcastic fling at the deficiencies of man and also at the weakness of the state of society prevalent in contemporary era. While early farcical plays available in Sanskrit literature produce laughter by presenting highly erotic scenes and present characters as taking recourse to strange methods for pleasing the lady-love and satisfying sex-impulses, these dramas unfold the latent weakness of the queer individual and the erring society with the ultimate objective of making the individual and the society conscious of their minus points so that they can effect a change in their style of functioning voluntarily. These dramatists view the entire world with profound

sympathy, but, nevertheless, the weakness and folly of the society get lusty lashes of satire from their hands. The farcical play 'Satavarsikam' casts a sarcastic cling at the desire of the man to conquer space and to depend too much on scientific and technological discoveries to the utter neglect of human values. The central character of the play, a man moving in a rocket reaches the heavenly region, giving violent thrust to the planets, that are naturally eager to save themselves from the inroads of this man, grown unimaginably strong through the discoveries of science. The supreme God Brahma is holding a royal court; Mars struck by the force of the rocket gets injury and approaches the lord for remedy; other planets join soon. The Moon, the Venus all are equally eager to protect themselves. The planet Mercury tenders advice to all the affected planets on the means to be adopted to save themselves. He puts two jars around the neck of the Moon, so that the nectar oozing from his limbs when struck by the velocity of the rocket can be deposited in them. It is said that, on restoration of normal situation the deposited nectar can be taken by the Moon, so that he can get back his bulk and energy. The Venus is to tender advice to the Demons and consequently it is necessary to protect his brain. A big jar, therefore is placed on his head so that the rocket cannot do any damage to it. The Moon ultimately takes shelter under Rahu, his sworn enemy because he thinks that by doing this he can remain unseen. Rahu is delighted all the more, because the nectars oozing from the limbs of the Moon is already deposited in the two jars hung round his neck, making it easier for him (Rahu) to drink it at moment's time. All the planets combine and attack the man who is taken ultimately to Brahma

sitting on his Lotus seat and Viśvakarma trying to remove the white hair from the head of the old man. On listening to the miserable plight of planets, Brahma bursts into laughter and asks them not to be agitated because the Earth which is making rapid scientific and technological discoveries is sure to get destroyed soon, putting an end to the human civilisation as a whole. This means that, the planets have nothing to worry and that in no time the human civilisation itself will perish, and the Gods alone will be there in the heavenly abode. The drama, thus, is, on the one hand, a criticism of the craziness of the man to go on with the scientific advancements and technological discoveries, and on the other, it is a satire on the style of functioning of the chief administrators, who are absolutely callous and unaware of the hazards faced by common citizens.

The play 'Rāgavirāgam' casts an equally sarcastic fling at the approach of the persons, who are seemingly serious and think that cultivation of fine arts is detrimental to acquisition of strong personality and building of character. The serious king, the hero of the play, who prohibits practice of performing arts in his kingdom is ultimately transformed by the flow of rich music presented by a youngman and a youthful lady. The prince presents his ring to the musician boy and frankly confesses that he had planned a plot to murder the king that very night, because of his queer type of functioning and that the music had brought him back to his senses. The youthful girl gets a present of necklace from the princess, who confesses that she had a plan to leave the palace that night with the Prime Minister's son, but had ultimately given up the idea being made conscious of the necessity of maintaining the dignity of

his royal father on listening to the marvellous song. The king understands the glory of performing arts; the ban on music, dance and performing arts is lifted and the whole state rejoices. There are lots of satires on minor frivolities also. When an application to hold a musical soiree at a marriage ceremony is received, the ban is temporarily lifted on condition that double the amount spent on the soiree is to be deposited to the royal exchequer. The dramatist mercillessly ridicules the approach of the sombre and the queer-functioning as also the avarice of the royal court, and finally the whims of the members associated with the court, who are required to go against their conscience by considerations of money and position.

The play 'Ksutkhemiyam' is another satire on the style of functioning of the administration and the decisions taken by it. Ranganatha, a Brahmin is noted for his miserly habit and for his ill-treatment with his domestic attendants. Citragupta, the head of the Record-keepers of Yama, once pays a visit to the house of Ranganatha, and makes the prophecy that he is to go to the abode of Yama after one year. Ranganath is terribly shocked. He is advised by Citragupta to make a bounteous gift of straw to the poor so that their cottages can be thatched and thus to accrue religious merit. After one year Ranganatha is brought to the abode of Yama by the attendants. Citragupta is asked to explain the identity of the man. Unfortunately, the letters on the book are not readable. Yama gets annoyed and asks why the books have not been rewritten for a long period. Citragupta advises Ranganatha to put a straw into his nose so that he can sneeze immediately on arrival of Lord Yama. This is

done and in deference to the custom, Lord Yama pronounces blessings of long life for Ranganatha. This changes the situation. The blessings of Lord Yama cannot prove false. The orders are reversed. Ranganatha is sent back to the mortal region. The procedure of maintaining records, the exercise adopted by the administrators to take decisions and counter decisions, the greed of the supporting staff for money, all these are severely rediculed in the drama with the ultimate objective of ushering in a better society.

The play 'Daridadurdaivam' is a satire on the attitude and approach of the common man who is naturally jealous of others particularly of his neighbours and is eager to see that he remains surrounded by poor persons. Vakresvara, a poor Brahmin has no means to maintain his family. He comes out to the street with his wife and two sons, who cry loudly being unable to have food for three days. A couple of angels hovering over the scene notice the plight of the sons of the beggar's children. The angels hailing from the land of Lord Shiva have a magical wish-fulfilling dice with them. With the help of this dice water is produced and given to the boys. Ultimately, this gift of wonderful dice is made over to Vakresvara. Vakresvara casts it, aspiring after plenty of rice. The desire is fulfilled: the begger and his neighbours get plenty of rice. This affluence of the neighbours makes Vakresvara jealous. He casts it for the second time, wishing a state of poverty for all and this also materialises in no time, all are brought back to their original state. The divine angels notice all this and before any further mischief can be done to the

society by the malignant beggar swoop on the dice and vanish with it.

The play clearly reflects the selfishness and foolishness that are eating into vitals of the modern human society, which is marked by complete alieniation in sharp contra-distinction to harmony and toterance, that marked the ancient society.

The play "Vivaha-Virambanam" attacks the desire of the old man for satisfaction of his sex impulse. The old man holds discussions with his attendants; the bride is selected after making a promise for giving bounteous gift to the bride's family. The bounteous gifts are given but ultimately the marriage does not materialise leaving the old bride-groom alone and befooled in a complete state of shock and humiliation. The desire of the old man to satisfy his inappropriate libido receives a lusty lash of satire, but when the drama concludes drawing a picture of the old man left in utter humiliation, tears tickle down the cheeks of the connoisseurs. The English concept of humour, thus gets a beautiful treatment in the hands of Nyāyatīrtha, who serves both smiles and tears in the small cup of the play. Nyāyatīrtha, thus, demonstrates in presenting all the three types of the comic, the wit, the satire and the humour and in all his dramas laughter is excited not simply by presenting incongruities, but by inventing queer plots and introducing peculiar dialogues, which suggest more than what they express. The treatment given to laughter by Nyāyatīrtha is completely novel, and he is capable of being regarded as a pioneer in the field of creating new farcical plays characterised by freshness

of techniques and modernity of thoughts. As a matter of fact, in the area of farcical play, Nyāya tirtha occupies the prime position and the tremendous influence exerted by him on subsequent playwrights is clearly evident in the works of subsequent dramatists including those of Dr. Siddheswar Chattopadhyay and Dr. B.K. Bhattacharya.

Dr. Sidheswar Chattopadhyay builds up his dramatical creations on the model of the farcical plays of Dr. Nyāyatirtha. The sellection of theme of Chattopadhyay, however, is more modern and satire more pointed, as a result of which his dramas appear to be the best specimens of farcial plays composed in recent years. Dr. Chattopadhyay chooses themes from the political scene, both national and international and makes degeneration in the total democratic system the main butt of his redicule. Lusty lashes of satire are thrown at all the agencies in the world who claim themselves to be the protectors of the democratic system, but the mechanisms devised by them cut at the roots of democracy itself, making it difficult to function.

In the play "Dharitrīpati-nirvācanam" the greed of all the nations to have control of the planet Earth is presented with great care. It is described that all the nations are eager to have the planet Earth and the super-powers remain silent; rather they create such a situation in which free fight can take place between different nations. Ultimately, in mutual confrontation of the nations, all lose their strength and perish leaving the supreme power alone in the scene to enjoy the richness and plenitude of the Earth.

As the curtain lifts the scene of the Inn of worldly existence is seen with the old God, the proprietor of the Inn sitting quietly in a corner with his attendant Viśvakarman. To avoid the din and bustles of the Inn the keeper is seen sealing the cavity of his auditory organs with balls of cotton. It is reported that an assembly is going to be arranged soon to extend to the bride Earth an opportunity of choosing her own bride-groom. The beauty of the lady Earth, daughter of the keeper attracts guests, who vie with one another in making demonstration of their skills and strength. Sometimes bills on drinks remain unpaid and the keeper and his attendant are required to present the bills as soon as the guests enter the Inn. In the Inn Gaddalaka enters in the customary Muslim dress with a small weapon to throw stones in hand. Yuyudhana with a bamboo-club in hand and wearing Chinese dress joins. Soon comes Laghuvancaka in English dress with a stick and a bunch of flowers in hand. Suddenly, a noise is heard out side. Dhurandhara and Hoyangala are seen fighting among themselves and carrying fire-arms. They are stopped by Varandalambuk, a lean and thin fellow wearing Indian dress. At the request of Viśvakarman, all take seats. Viśvakarman presents to all of them arrear bills. This annoys some of them, while others pay it off. The keeper explains the purpose for convening the assembly. It is reported that the lady Earth is to choose her own bride-groom. The keeper is interrupted and all the guests vie with one another in praising the lady and in describing her charms. Each also refers to his profundity of affection for the lady. As this conversation goes on, Yuyudhana shouts that he will carry the girl by force. This is

objected to by others. A free for all takes place in which all types of arms are used. All get injured. The keeper asks his attendant to turn everybody out of the Inn. Lady Earth is surprised. She asks her father the reason for this brawl. The unperturbed father answers that this is the style of functioning of the strong. When a nation acquires strength it tries to expend its energy on futile strifes and as a result of this everybody is affected and even those who stand neutral are not spared. On the one hand, the greed of the strong nations to acquire control over world is ridiculed and, on the other hand, the evil designs of super-powers, who want to create a situation in which lesser powers are required to fight among themselves is attacked. The policy of non-alignment of neutral nations also gets lashes of satire. Chattopadhyay, thus, selects his theme from contemporary political scene and beautifully exposes the folly of the super-powers and unjustified pride of lesser powers. The deficiencies lying latent in the so-called policy of the non-alignment are also rediculed. Chattopadhyay's second drama 'Atha Kim' makes the functioning of democracy and the system of election the target of attack. In the democratic system, particularly, in developed and developing countries new parties frequently appear on the scene and new adjustments made, because of the desire lying latent in the political leaders to gain control over administration. Frequent strikes are organised in every sector making it difficult for the existing system of management to function and all the time the prospect of a golden age is presented, an age, in which there will be plenty of milk and honey, and plenty of avenues for employment, an age, in which the essential commodities will be cheaper and University

degrees will be available without compelling the students to sit for the University examinations. Strangely enough, the political parties consist of persons drawn from every walk of life beginning from the University teachers down to small traders, each of whom are eager to demonstrate his skill in Parliments or Assemblies. The trouble starts on the issue of election of the leader. Every party shares this trouble. Nobody is willing to accept the leadership of the other and consequently when the question of delivering a lecture on election manifesto comes, everybody wants to speak first. This results in quarrel among the self-declared leaders. Ultimately, each gets tired and the curtain is dropped after projection of a prayer in confirmity to the trend of thought of degenerated political leaders, the prayer, 'may my own self be benefited first', without having any sharper satire than this. The hollowness of democractic institutions, particularly in a developing country, the style of functioning of political parties, the greed of political leaders to perpetuate their leadership for their self-aggrandisement, the utter neglect of all the political parties of the real needs of the community, all these are beautifully exposed, and when the connoisseur goes through the play he bursts into loud laughter, appreciating all the time the dexterity of the playwright in presenting satires and in exposing the follies and deficiencies of the political set-up.

The third plaly 'Svargīva-Hasanam' is richer in content and more modern in selection of theme and application of technique. It exposes the weaknesses of the ministers of cabinet rank, who declare their loyalty to the leader, but at the same time, try to oust the leader

and take his position. In selecting the leader also queer means are adopted and decisions taken on flimsy grounds. Though the philosophy of "joint responsibility of the Cabinet" is projected, none believes his colleagues and attempts are made to keep close watch over the movements of others and tap their telephones so that the design of each can be known.

As the curtain lifts, Indra, the head of the State, appears, engaged in conversation with Brihaspati, the Prime Minister. The heavenly region has just got rid of dictatorship and on the advice of the Prime Minister democracy has recently been introduced, allowing everybody a hand in the administration of the state. The Gods, the human beings, who are citizens of the heavenly region, men who are citizens of hell, all those have been given representation in the Parliament as also in the Cabinet. Indra is not happy because, as he says, Democracy has not been able to present any benefit to the heavenly region. Brihaspati makes him understand the gravity of the situation and the modern trend of organising rebellions to capture power unless a share is given in the administration. The time for holding the Cabinet meeting comes. Asoka and Akbar, two members elected from the constituency of human beings who are citizens of heaven come first. They are joined by Dhundha and Punga, who are representing the constituency of men from the hell. Aditi and Urvashi two lady-members also appear to join the Cabinet meet. Brihaspati discusses in camera with Ashoka and Akbar. It is reported that, Indra is eager to resign because of his old age and failing health. The big question that is posed is who is to succeed Indra. Asoka and Akbar assure their support to Brihaspati.

Brihaspati keeps a symbolic note in his diary. The frivolus Urvashi who is in the habit of going from table to table and looking into every piece of paper discovers this note and takes it away from the note-book.

The Cabinet meeting starts. A motion of no-confidence is moved against Indra. It is stated that during the tenure of Indra the prices of all essential commodities have gone by leaps and bounds, unemployment has gone up and population has increased by ten times, creating a complete break down of the administration. As the motion of no-confidence is passed, Indra leaves the presidential seat and occupies the vacant chair of Varuṇa, who is absent in the Cabinet meeting. Akbar raises the issue in regard to election of sucessor to Indra. Asoka proposes the name of Brihaspati. Urvasi objects to it and says that first of all Brihaspati is to show his strength by using the Thunderbolt, the strongest missile of the Gods. Brihaspati hestitates. Akbar and Asoka conduct him to the Thunderbolt. With great difficulty he lifts it one inch above the ground and hastens to keep it in its place. Dhundha and Punga laugh. Urvasi says that the poor fellow is unable to lift the missile, what to speak of its application. There is a great row. Asoka and Akbar make Brihaspati sit on the Presidential chair. Dhundha and Punga try to remove him. The confusion becomes worse as both the contestants have equal number of members on their side. Aditi who has been enjoying a nap suddenly gets up and on listening to everything says that since Brihaspati has not been able to demonstrate sufficient strength, he should not be made the President and Indra should be allowed to continue. As Indra gets majority by one vote

Brihaspati is removed and Indra is brought back to his original seat.

The issue of offering solution to the problems of soaring prices and explosion of population is raised. While other ministers keep mum, Dhundha offers a solution. Free trade and movement of persons are to be allowed between earthly region and the heavenly region, so that no restriction remains on these. As a remedy to explosion of population, it is suggested that some mechanism should be evolved with the help of Citragupta so that persons who are entitled to stay in the heavenly region are sent to the earthly region. This will facilitate also the process of election, because a good number of legitimate voters will be deprived of their voting right. Aditi appreciates the suggestion. Dhundha also suggests that for the purpose of generation of wealth and capital, number of wish-fulfilling trees is to be increased in the heaven by applying new methods of production of saplings, as are being followed by men in the earthly region. This is appreciated by Indra, who declares that from this day onward Dhundha and Punga will continue to be the only members of the Cabainet, the membership of others being terminated forthwith. Asoka and Akbar declare that this onslaught on democracy is not to be tolerated. Brihaspati says that all along he has been loyal to Indra. Indra produces the chip of paper taken away by Urvashi from the note-book of Brihaspati, the paper giving evidence of his entering into a conspiracy with Asoka and Akbar to oust Indra. Brihaspati is put to embarassment and remains silent. The noose of Varuna confines him and it is gathered that Varuna had been sent by Indra himself to the watery region as a

representative of the Gods. As Indra shakes hands with his new council of ministers consisting of Dhundha and Punga, both representing the constituency of men who are citizens of the hell, the curtain drops. The total functioning of democracy, the conspiracy usually hatched by members of the Cabinet, the distrust which one member has for others, confusion that usually prevails in meetings of the representatives of the peple, and the habit of the decision-making bodies to take decisions on flimsy grounds, all these are rediiculed. The weaknesses of democratic institutions are fully exposed, making the audience enjoy, at the same time, a hearty laughter.

Equally interesting are the dramas of Dr. B.K. Bhaṭṭacharya, who also selects plots of his plays from the contemporary political and industrial scenes. The play 'Veṣṭanavyāyoga' makes a strong attack on the policy of 'Gherao' introduced by some political parties in West Bengal during 1967-68, the policiy of keeping the members of the decision-making bodies confined by force and subjecting them to all types of torture and humiliation with the ultimate objective of getting the demands fulfilled. This instrument which originated from West Bengal in 1967-68, ultimately got itself spread throughout the country, supplying thus a strong instrument to the working class as also the student community to get their legitimate and illegitimate demands fulfilled and grievances redressed.

The playwright describes, 'Gherao' as a strong instrument of the modern Iron age (Kalki) and attacks the attitude of the persons associated with industry and education to stop production and lose working-hours

by adopting these means to the ultimate loss of the nation. Persons engaged in administrative positions in the industry and academic field are the most vulnerable in such a situation. If they do not accommodate the demands of their subordinates and students, they are dubbed as unsympathetic and inhuman in their dealings. On the other hand, if they fail to bring profit to the industry or aim proper academic standards in temples of learning they are marked as inefficient. The innovation of the new instrument of 'Gherao' the unreasonable attitude of the workers and the students to have their own benefits without any concern for the good of the industry or the temple of learning, the complete apathy of the society, all these are beautifully exposed in this play. The characters wherein are the Chairman-cum-Managing Director, the Administrative Officers and the Director of Movement of Calcutta State Transport corporation. The officers kept under conifinement, first of all, try to make the workers understand the reality of the situation, the financial position of the industry and request them to withdraw the movement for the benefit of the industry as a whole, as also their own benefit. This, however, produces no effect. The chairman then promises to sign a letter of ultimatum to the higher authorities, responsible for release of payments and promises to hand over a copy of the letter to the union leader. Even this does not satisfy the Union leader, who says that the letter will be first placed in the meeting of the Union, and if the Union agrees then and then alone the movement will be withdrawn allowing the officers to go home. At last the good gesture of the Industry-chief satisfies the union leaders, who allow him and his officers to have a cup of tea and enjoy a cigarette. In

the meantime, the presiding deity of the new Iron age (Kalki) appears and makes a show of his skill because he is responsible for designing this new instrument of confinement, that has made Bengal an ideal land for the genesis of the culture of no work. The play ends with the invocation, "May the industrial policy be helpful to the workers, May no worker take recourse to strike, May the new instrument of confinement designed by Kalki be used sparingly". There cannot be a stronger satire and there cannot be a more severe attack on the folly demonstrated by workers in getting their unreasonable demands fulfilled by confining the decision-making bodies and forcing them to take decisions favourable to the workers but detrimental to the industry. Bhaṭṭacharya's play 'Veṣṭana-vyāyoga' is, thus, marked by freshness of approach and newness of thought.

Bhaṭṭacharya, however, does not view the deficiencies and weaknesses of the society alone in the same manner as Chattopadhyay does. He is aware of its plus points also. He knows very well the fact that majority of the troubles start because of the unsympathetic attitude of the persons at the helm of affairs in all the sectors of employment and education. In the play 'Śārdūlaśakaṭam' thus, the picture of a notice for a strike-call given by the workers of the Calcutta State Transport Corporation is presented. It is reported that the workers are demanding payment of their arrears due to them and implementation of new pay-scales forthwith. The corporation does not have sufficient funds at its disposal to fulfil these two demands. When the Chairman-Cum-Managing Director meets the Union leaders and addresses a

general meeting of the workers in order to explain to them the entire situation and promise to implement new pay-scales and start paying arrear dues in phases from the next month, the notice for the strike is withdrawn. Another problem arises when the members of the police forces want to avail themselves of the transport service without making payment of the appropriate fare and put the drivers and conductors into troubles when they refuse to accommodate their requests. the Managing Director takes up the matter with the appropriate authorities and sees to it that proper passes are issued to such members who are entitle to free travel in the buses run by the corporation. In the play the co-operation extended to the administration is projected in detail and Bhaṭṭacharya wants to emphasise the point that it is only through co-operation of all the sectors that an establishment can flourish and expand its activities. It is, therefore, wrong to blame the workers and students alone for lack of work-culture. The absence of circumstances conducive to working is equally responsible for this lack of culture. Once a conducive situation is created and the working class and academic community have the feeling that the administrators are quite alive to their needs and difficulties, they do not create any problem. Rather they extend their full co-operation enabling the administration to expand its activities and develop the establishment. The play ends with the usual prayer, singing glories to the Corporation, that has provided employment to hundreds and thousands of persons and has been responsible for extending comfortable transport to millions of persons. Unlike the traditional dramas, in which the Bharata-vākya is chanted by one actor, in Śārdūlaśakaṭam the workers

beginning from the Chairman-cum-Managing Director to the employees of the lower strata take part in this pronouncement of benediction to project possibly the philosophy of perfect co-operation and complete harmony between all the sectors of an establishment.

The tendency to collect themes from contemporary social and political scenes reveals itself in the dramas of Professor Amiyanath Chakraborty, who has to his credit, a number of dramas, namely 'Meghanādavadham', 'Saṃbhavāmi Yuge Yuge' and 'Dharma Rājyam'. In the play 'Dharma-Rājyam' Chakraborty tries to present the social and political conditions of East-Pakistan during the tenure of Ayub Khan, General Ayihiya Khan and the Prime Minister Bhutto. The reign of terror is unleashed by men in power in East-Pakistan. Terrible machines of tyranny are innovated to teach the Bengalees a lesson. Entire intelligensia is attacked; houses plundered and ladies raped. As a result of operation of these forces of tyranny and oppression, mass exodus start from East-Pakistan and people flock to India for shelter. Chakraborty described this episode in the slender framework of the episode contained in Mahābhārata much devoted to teaching the Pāṇḍava-s a lesson. The operation of the forces of tyranny becomes ointollerable, and the leaders are obliged to take shelter in Indraprastha. The Pāṇḍava-s are defeated in the game of dice for the second time and are about to retire to the forest along with Draupadi for foruteen years. The leaders become restive. They apprehend that the rule of Dharma will retire and the forces of oppression and tyranny will start functioning in Indraprastha also in no time. At this meterial moment, Nārada appears

on the scene to bid a hearty farewell to the Pāṇḍava-s and Draupadi. Nārada says that for establishment of Dharma Rājya, it is necessary to have more ruthless application of the machines of oppression and tyranny by the sinners. As the oppression becomes more and tyranny goes on unabated, all the forces combine with strong determination to throw away the regime of Adharma and establish the rule of law. Nārada, therefore, hails this style of functioning of Duryodhana and his associates and makes the prophecy that when oppression has come to such a level, it means that the doomsday of the Kaurava-s is fast approaching and that the entire country is going to have rule of Dharma soon. The implication is that the despot evolves new mechanism of tyranny to keep the citizens under control. But operation of this mechanism brings the citizens together in no time and they revolt against the tyrannical administration. Later developments have shown that the prophecy of Nārada had come true and that Ayub, Ayahiya Bhutto group had to leave East-Pakistan, - a hard reality, that resulted in the genesis of the new state of Bangladesh. The play ends with the expression of the desire that the rule of Dharma is to be established in the whole world so that peace and harmony can prevail, leading to emergence of a brighter society.

In the recent writings of the dramatists connected with religious institutions a completely different note is pronounced, and an attempt is made to restate the lofty ideals, so fondly preached by ancient India. In her collection of three dramas, Brahmacharini Beladevi gives expression to this note and adopts an approach that is favourable to this

expression. In the playlet 'Naciketascaritam' the plot is taken from Kaṭhopaniṣad, and what is intended to be emphasised is the success of Naciketa in gathering knowledge of the Infinite from Yama, the greatest of the teachers the humanity has ever seen. The plot of the playlet 'Mahiyasi Gargi' is selected from the great 'Bṛhad āraṇyaka Upaniṣad'. In the court of king Janaka a debate takes place between Gargi and Yājnavalkya, in which Yājnavalkya establishes himself as an expert in spiritual knowledge, fully conversant with the nature of the Infinite. Janaka declares at the end that though Yājnavalkya has come out with flying colours in the debate, Gargi has demonstrated her profound knowledge and skill in argument, and that, as long as this country will last the name of Gargi will be enshrined in the minds of all.

In the playlet 'Viradgriham' the plot is taken from the Mahābhārata, and discusses the happenings that take place in the court of king Virat, where the Pāṇḍavas and Draupadi have taken shelter in disguise. The playlet ends ultimately with the declaration of the identity of the Pāṇḍava-s, marriage of Uttara, daughter of Virat, with Abhimanyu, son of Arjuna. In these plays many verses are taken from the Upaniṣads and other Classics and many songs, composed in simple Sanskrit, are introduced, possibly for making the contemporary listeners understand who are not much acquainted with the niceties of Sanskrit language.

This tendency to express in simple Sanskrit for the understanding of the mass expresses itself in the same playlets composed boy Sri Archanapuri, the holy mother of Sri Satyananda Devayatan. The themess of

these small plays composed by Sri Archanapuri are taken from the stories told and re-told by Lord Ramakrishna, stories, that have found place in the grand work 'Sri Ramakrisihnakathamrita'. Lord Ramakrishna narrates short stories in order to bring home deep philosophical truths, and these stories are so enchanting that they have been able to gain permanent place in the minds of all persons acquainted with the Ramakrishna Kathamrita. Sri Sri Archanapuri selects such stories and by giving a dramatic form to them, tries to project the necessity of maintaining moral standars and preserving ethical codes, so fondly cherished by ancient Indian Culture. One such play tries to show that even imitation of the character of a saint makes one spiritually disposed and converts a sinner into a saint. Another play projects the theory that devotion is capable of being traced not only in human beings, but also in beasts and birds, and these, too, of inferior categories. It is said that devotion and spirit of surrender to do away with all differences and for the devoted there is no bar of castes creeds. Composed in simple Sanskrit the playlets of Sri Sri Archanapur are the finest specimens of drama, intended to inculcate moral values in the children.

The tremendous influence which Tagore exercises on community of literary artists and connoisseurs in the country makes itself evident in the writings of Pt. Nityananda Smrititirtha, who selects themes of a number of dramas from the short stories of Tagore, stories that are regarded as real gems in the entire area of the literature of short stories in the world. The playlet 'Guptadhanam' selects the short story titled 'Guptadhan' as its plot, and delineates clearly the

different stages of action through which the plot moves and ultimately reaches its denouement. Similarly the Drama 'Sampatti-Samarpanam' is a dramatic version of the story of the same name by Tagore. The story itself presents the tragedy which usually happens in the life of a miser, who ultimately kills his own grand-son in his endeavour to protect his wealtlh. When the identity of the boy is disclosed and truth comes out, the old man goes mad. The stories of Tagore are so touching and surcharged with emotion that the identification of the reader with the themes and the characters become spontaneous, as a result of which the feelings of the characters are easily shared. while the play 'Guptadhanam' condemns the desire to amass wealth, that is frequently traced in man, the play 'Sampatti-Samarpanam' projects the tragic story of a miser and ultimately ends with the prayer "May miserliness be done away with compleltely for the benefit of the individuals and the society".

Smrititirtha is influenced by the struggle for independence and in some of his dramas he selects certain episodes cencerning the fight for freedom as their plots. One of such plays is the drama 'Valeswara-Mahayuddham' in which the fight between the freedom-fighters under the leadership of Jatindranath Mukherjee alias Bagha Jatin and the police forces of Britishers under the leadership of Tegard is presented. The play tries to conform to the facts available from historical records. But in order to create a tense atmosphere, Smrititirtha introduces certain new characters, who oppose the action taken by the freedom-fighters and dub them as robbers. The play ends with the death of Jatindranath Mukherjee and a

prayer to free the country from the forces of imperialism, which opposed to giving Independence and to have plenty of human resources, so that a new society can be established in Independent India.

Smrititirtha is equally at ease in handling farcical plays and in condemning the weakness of individuals and groups. The play 'Matrihananam' exposes the folly of the academic and political administrators who are out to oust Sanskrit, the basic language of the country and thereby to remove the eternal values enshrined in Indian culture itself. The play makes a sarcastic view of those Sanskritists, who in their eagerness to have govern-mental favour shower praises on the policy, of the government in removing Sanskrit from the school curriculum and take pride in the fact that burden of the dead and old language has at last been removed. When the truth is detected and the Sanskritists come to know that they had been responsible for cutting at the roots of Indian culture they hang down their heads in shame. But it has been too late and the irreparable damage has been done extensively. The play ends with the declaration of a firm determination that all forces conducive to propagation of Sanskrit and preservation of traditional learning are to be unified so that, the Sanskrit can once again be placed on the high pedestal occupied by it earlier.

The playlet 'Janani - Saradhavasaram' equally casts a sarcastic filling at the traditional scholars who are very much critical of the policy adopted by the Government in regard to Sanskrit but, who, at the same time, flock to the Assembly Hall of Sanskrit College to

have a token grant. In the Assembly many sweet words are spoken about the utility of Sanskrit education and academic heads shed crocodile tears for decline of traditional learning. The profoundity of joy experienced by these traditional scholars on receipt of this small grant gets a strong lash of satire at the hands of Smrititirtha. The dramas of Smrititirtha, thus, a re varied and draw materials not only from the stories of Tagore, but also from contemporary political and academic scenes. In each of these dramas the movement of the plot is very fast, and the verses are incorporated to further the action in the manner the verses of Vidyabhusana do.

Attempts have also been made in recent years to translate into Sanskrit many of the dramas of Tagore and Shakespeare. Dr. Bimal Matilal and Dr. Dhyanesh Narayan Chakraborty have acquired substantial reputation by translating three major dramas of Tagore and Professor Sukhamoy Mukherjee has earned distinction by his splendid translation of a few dramas of Shakespeare. Translation has its own problems, and since no word can be proper substitute for another word, the translator is confronted with a problem, more serious than that confronted by the literary artists writing out the original. It must, therefore, be said to the credit of. Matilal, Chakraborty and Mukherjee that in the task of making Sanskrit renderings of the dramas, 'Kaler Yatra, Muktadhara, Dakghar and Hamlet', they have been able to retain the total impact produced by the original dramas, making it possible for the learned spectators and the wise connoisseurs to identify themselves completely with the situations and characters and thereby to drive aesthetic experience, so

richly presented by the original dramas of Tagore and Shakespeare. In making an assessment of the contribution of Bengal to the field of Sanskrit dramatic literature during the last five decades, these Sanskrit renderings also are to be taken note of.

This analysis of modern Sanskrit dramas composed during the last five decades in Bengal displays four distinct trends in the matter of composition of plays. The trend shows predilection for composing dramas by following old tradition and observing the rules of Dramaturgy with great care, and, at the same time, by introducing certain new techniques keeping an eye on the new developments occuring in contemporary literature composed in regional languages of diverse types. The dramas which follow this trend show that Sanskrit has been responsible for maintaining the continuity of the Indian tradition.

Second trend is the tendency for selecting themes from contemporary political and social, academic and industrial scenes and to cast sarcastic flings at the deficiencies of individuals and the society with the ultimate objective of ushering in a better society, free from contradictions and weaknesses. The third trend is the trend of projecting the ethical values with greater force by creating dramatic versions of the stories contained in the Upanishads and teachings of great masters like Lord Caitanya, Sri Ramakrishna and Swami Vivekanand. Apart from these trends there is another trend of selecting themes from writings of great literary artists, and to create dramas by maintaining the basic philosophy of the artists and at

the same, time by creating certain tense moments crowded with conflicts at different levels. The literature of Sanskrit Drama produced in Bengal in the last five decades is significant, in points of both quality and quantity, and some of the techniques adopted by the modern dramatists in Bengal have proved themselves to be pilot instruments, giving directions to playwrights working in the same field in other states.



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5 NEO-POESY IN SANSKRIT - AN INTROSPECTION

-- Dr. Ashok Chatterjee Sastri

Changed political, social and economic scenario resulting from the industrial revolution, the trade union movements and the two great world wars coupled with the development of technocrafts has brought about a revolution in the literary scene.

"Surface-Philosophy" has undergone a radical change, it has made its place in the subconscious and is being manifested in dream reverie, etc., instead of being expressed through natural phenomena or visible objects. The great imbalance between enjoyment and suffering and the life's sad satiety have caused repudiation of convention resulting in welcoming a note of specific dissatisfaction in modern poetry in place of disillusion, surrealistic hue looms in modern literary exercises.

Croeber is right in observing that Sanskrit drama flourished when there was no other drama tradition seen on the world scene, but it may also be added to this statement that the tradition of Sanskrit drama not only flourished between the birth of Christ and 1300 A.D., it was there even before the birth of Christ and it continued to grow even after 1300 A.D. Not only traditional Sanskrit theatre reflected in traditional as well as innumerable folk-forms still continues to be a dominant force in contemporary Indian theatre movement, Sanskrit play writing has also survived till today. This is the unique feature of Sanskrit drama as well as Sanskrit theatre tradition. The Sanskrit drama is becoming increasingly popular in recent years and some serious attempts have been made by a few theatre artists to probe deeper into the style and technique of these plays and their stage productions basing them on Natyashastric and folk-theatrical traditions. The works of great Sanskrit dramatists have attracted the attention of modern theatremen through out India and abroad. Sanskrit drama is no more divorced from the contemporary theatre activity.

Likewise Sanskrit play-writing has continued as a meaningful creative activity, even after 1300 A.D, and it has survived the preassures of nineteenth and twentieth centuries. Sanskrit play writings till the close of eighteenth and the beginning of nineteenth centuries were never divorced from their essential nature as well as the elaborate code of performance enshrined in Nāṭyaśāstra and poetic Nāṭyaśāstric tradition. It was possible for audience to understand dramas written in multiple linguistic level - utilizing Sanskrit as well as

Prakrtas through the codified system of hand gestures and facial expressions. Sanskrit 'Nāṭya' has been a means of realizing most intensie, immediate, direct and concrete theatrical experience, i.e., Rasa through the "Anukīrtana" of the 'Bhāva', hence it required both music as well as dance as its integral components. The manner in which the peprformer elaborated upon the 'Bhāva' and the surroundings given in the theatrical text through movement, gesture, facial expression, songs, and music, lies at the heart of the Rasa aesthetic system. "Rather than acting out on stage an important action as is usual in Western drama - the death of a character, for example -- in Sanskrit practice the character is shown reacting to that action. The performer mirrors in ever more elabaorate patterns the chain of emotional responses which an action triggers. Dramatic form and theatrical technique, it could be said, are designed to reveal and to express emotional states, and it is the audience' response to those emotional states that is Rasa.

In fact, poetry or drama springing from the awareness that the primary human impulse is to imitate, emerging from the ontological postulation that our universe is the universe of duality or multiplicity and the basic concept of time as a linear and irreversible one, definitely stresses action, character, situation and, above all, conflict. It also stresses the ultimate and creative experience as being of the nature of understanding the self and the forces of change in life. It is not accidental that the Western thought of theatre assumes new height in the Brecht's concept of theatre, where theatre becomes a vehicle of not only knowing life, but knowing for the sake of changing it.

His idea of theatre helps achieve this objective of *'understanding'*. On the other hand, the traditional Indian 'holistic' and 'Cosmocentric' vision governs entire Indian view of arts and aesthetics. In spite of the social and historical changes reflected in the Sanskrit plays and in spite of its dynamism Sanskrit Drama could preserve its essential nature and its links with the Sanskrit theatre traditions till the first half of the 18th century A.D.

The moden Sanskrit drama strarts departing slowly from its age old professed nature and theatrical technique after 1850 A.D. Under new socio-historical conditions modern Sanskrit playwrights fight hard to retain the spirit and at the same time interact with the new situation. A new theatre starts emerging in the Modern Indian languages. The rising middle class, gradually getting estranged from its roots, needs a new theatre under the impact of Imperialist domination, industrialization, social reform movement, Western education system and the subsequent freedom movement. The play writing in modern Indian languages including Tamil and the modern theatre movement both are influenced by the new development. The rise of new commercial theatre tries to amalgamate so many Indian and foreign elements in an haphazard manner and this excercise also influences the play writings. The introduction of film and the electronic media also influences directly and indirectly play writing. Sanskrit play writing after 1850 A.D., can never be an exception to all these factors. But it adopts its own course to certain extent. Sanskrit writers come from a specific strata of Indian society. They generally carry forward the age old cultural

traditions and are preoccupied with the burden of preserving it under the powerful pressure from an alien culture and at the same time, they are the victim of a new situation. Some of them are unconsciously getting estranged from their cultural moorings gradually. As a creative writer they have to be alive to the situation in its entirety, i.e., the continuity as well as the change. In order to reflect the new situation, they have to discover the changing contents as well the suited forms to reflect them. All these influence the modern Sanskrit drama.

The paper envisages to discover the main trends in modern Sanskrit play-writing (1850-1980) in Hindi speaking region and to capture its spirit. It tries to understand the Modern Sanskrit Drama in its identiy: the continuity and the dynamism.

The question remains: how will Sanskrit Drama, as a creative force, grow in future preserving its identity? It may grow in interaction with contemporary writings in other Indian and world languages, it may assimilate the other theatrical tradition, it may also address itself to contemporary socio-historical situation, but it will have to preserve its essential nature and its spirit.



3 MODERN SANSKRIT DRAMA

-- Dr. Chandramouli S. Naikar

Abstract

From time Immemorial, of all the literary forms, Drama attracts the most, for it appeals to all types and tastes of mankind. It is a reflection of all that a man observes, thinks, feels, aspires and experiences. Sanskrit drama having a divine, legendary origin has been developed through many centuries, deserved to be studied for its intrinsic social and cultural values. Similarly the Modern Sanskrit Dramas, having a peculiar charm of their own, deserve to be studied for mytho-logical, historical, social, biographical, humourous, political and cultural values. They are the latest links in the chain of the development of the mighty Sanskrit Drama which has a hoary past.

As early as in 1964, scholars like Dr. Ratnamayi-devi Dikshit considered the nineteenth and twentieth centuries as the period of Modern Sanskrit Drama. Later the study of the Modern Sanskrit drama

became a passion of life to scholars like Dr. Usha Satyavrat and she expressed the view that the twentieth century is the period of Modern Sanskrit Drama. However, I propose to consider both the centuries as the period of the Modern Sanskrit Drama.

The modern Sanskrit playwrights ventured to come out of the shell of Bharata who had laid down certain well-defined dramaturgical conventions, so fas as the language, expression and techniques are concerned. The playwrights have given us new plays of fresh spirit, by making experiments and introducing certain changes in their plays in keeping with the demands of the age. Many old themes began to be treated in a new way. The modern Sanskrit dramas started coming closer to the society in their trails and tribulations, joys and sorrows, hopes and aspirations. 1. Absense of Prakrits, 2. Changes in expression and techniques, 3. Introduction of new themes and continuity of songs became an integral part of the Modern Sanskrit Dramas.

Modern Sanskrit playwrights like Dr. V.Raghavan, Y. Mahaling Sastri, Haridas Siddhanta vagisa, M.M. Yajnik, Dr. J.B. Chaudhuri, Kalipad Tarkacarya and a few others have given us number of plays, the themes of which fall into seven main categories such as 1. Mythological and legendary, 2. Historical, 3. Social, 4. Political, 5. Biographical, 6. Humourous and 7. Miscellaneous plays.

As the question of critically estimating the Modern Sanskrit Drama falls out of the scope of my paper, obviously I am compelled to enlist the important plays published and available for reference.

To sum up, I solicit the view of Dr.Usha Satyavrat, who expressed that 'Creativity or originality is not the monopoly of any particular age and a literature does not lose its importance of greatness because of its particular period. Modern Sanskrit literature has enough in it to interest any objective connoisseur. In its volume, content and presentation it can easily match some of the best pieces in world literature. The primary purpose of drama is to entertain. Judjed by this criterion Modern Sanskrit Dramas come out eminently successful and they still enjoy popularity in the country whenever and wherever they are staged'.



From time immemorial, of all the literary forms, Drama[1] attracts the most, for it appeals to all types and tastes of mankind.[2] It is a reflection of all that a man observes, thinks, feels, aspires and experiences. Sanskrit drama, having a divine and legendary origin, has been developed through many centuiries by great poets like Bhasa, Sudraka, Kalidasa and Bhavabhuti who have truely embellished Sanskrit drama and poetry. Their dramatic compositions have a peculiar charm of their own and deserve to be studied for their intrinsic social and cultural values. Similarly

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[1] Kavyesu natakam ramyam.....A popular saying.

[2] i)Natyam bhinnarucerjanasya bahudhapyakam samaradhanam- Malavikagnimitram, I.4

ii) Avasthanukrtirnatyam rupam drsyatayocyate - (Dasarupaka I.7)

the Modern Sanskrit dramas or the dramas in the twentieth century too have a peculiar charm of their own and hence deserve to be studied for their mythological, historical, social, biographical, humourous, political and cultural values, for they are the latest of the links in the chain of the development of the mighty Sanskrit Dramas, which has a hoary past.

The study of Modern Sanskrit drama became a passion of life for scholars like Dr.Usha Satyavrat, the author of the work : Sanskrit Dramas of Twentieth Century. If I am not wrong, she is the first and foremost among many scholars. As early as in 1971, Dr. Satyavrat stated that 'she would continue the work on the same till the last ounce of energy is left in her'.[1]

Of course, as early as in 1964, another scholar namely, Dr.Ratnamayidevi Dikshit considered the period of Modern Sanskrit Dramas to be the two centuries, i.e., the nineteenth and the twentieth centuries, under the chapter 'Women in the Modern Sanskrit Plays' forming a part of her published doctoral thesis, namely, 'Women in Sanskrit Dramas'.[2] She further stated that "these two centuries show that the change continued with greater vigour, and a good number of plays came to be written in Sanskrit during this period".[3] However Dr.Usha Satyavrat has chosen

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[1] Dr. Usha Satyavrat, Sanskrit dramas of the Twentieth Century, Vol.I 1971, Preface, p.x

[2] Dr. Ratnamaoyidevi Dokshit, Women in Sanskrit Dramas, 1964, p.370

[3] Ibid

the 'The Twentieth Century' to be the period of the Modern Sanskrit Dramas.[1]

Now the question arises : Which is the exact period of the Modern Sanskrit Dramas ? Is it the nineteenth century or the twentieth century or both? It is rather difficult to decide all alone the period of the Modern Sanskrit Drama. Leaving aside the discussion and argument of the aforesaid centuries, I propose the august assembly of scholars, here, to consider both the centuries as the period of the Modern Sanskrit Drama, so that we can have a good range of dramas scattered over the two centuries.

The Sanskrit drama upto nineteenth century falls into a pattern, because the playwrights followed certain well-defined dramaturgical conventions codified by the ancient sage Bharata,[2] so far as the language, expression and techniques are concerned. But the Sanskrit playwrights of the modern (scientific and techno-logical) period, ventured to come out of this shell, by giving us new plays (dramas) with a sort of fresh spirit, making experiments and introducing certain changes in their plays in keeping with the demands of the age. The modern playwrights incorporated many changes yet maintaining a continuitiy with the past. Many old themes began to be treated in a new way. The Sanskrit dramas started coming closer to the society in their trials and tribulations, joys and sorrows, hopes and aspirations.[3]

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[1] Dr.Usha Satyavrat. Op.Cit.Introduction, p. xiii

[2] Natyasastra, XVIII and XIX

[3] Dr. Usha Satyavrat, Op.Cit. Introduction, p.XIV

the modern playwrights followed the natural development of human character, emotions and feelings. The necessary poetic imagination occupied its proper place in their plays. the following few points as noted by Dr. Usha Satyavrat need our attention at this juncture:

Absence of Prakrits

Bharata lays down the use of Prakrits in a play by certain characters like women, jester, menials, etc. This was when Prakrits were spoken and understood along with Sanskrit. Sanskrit playwrights in obedience to this rule made Prakrits an essential and inseparable part of their plays even long after Prakrits had ceased to be effective media of expression. Sanskrit continued to be patronized by people (though their number was not very large) while Prakrits were forgotten and had become unintelligible. Of late a tendency is visible in Sanskrit drama either to avoid Prakrits or to replace them with modern vernaculars (see Sanskrit Ranga Annual, Madras, 1961). As an example we may mention the Bhubharoddharanam (published by the author, Samvat 2016) where Mathura Prasad Diksit puts Hindi in place of Prakrits. In another of his plays the Bharatavijayanatakaṁ (published by the author, available from Motilal Benarasida, Delhi) he uses Newari (the language of Nepal) instead. In the Paniniya-natakam (Chowkhemba Vidya Bhawan, Varanasi, 1964) which come to our notice, Gopalashastri Darsana Kesari employs Bhojpuri in the place of Prakrits.

Changes in Expression

With regard to expression too there is a tendency to shed off puritanism and incorporate certain foreign words either by Sanskritizing them or otherwise. It is not uncommon to find in modern Sanskrit plays such English words as badminton, tennis, police, radio, stations, but etc.

Changes in techniques

In technique too some Sanskrit dramas present a break with the past. Like the Western dramas the acts have now come to be deivided into scenes. As examples we may mention the works of J.B.Chaudhuri. The Nandi and the Bharatavakya, once an indispensable part of drama, have now come to be discarded. A new trend is now visible which considers Prastavana as something superfluous. The Sanskrit stage is slowly progressing from its old elaborate form to a new simplified look. It is not an uncommon sight to see Sanskrit plays performed in the open air or under a pergola or the shade of a tree.

On account of the increasing preoccupation of the modern age the playwrights in all languages are inclined to write shorter plays, especially one act plays, to entertain the audience. The Sanskritist too is not unaffected by this tendency. The one act plays, one non-existent in Sanskrit or very rare, have become more frequent. Radio plays too have come to be written and broadcast over the various stations of the All India Radio. The shadow plays like Chayasakuntalam (published by the author, Surat,1957) by J.T.Parikh have also made their appearance.

The credit for introducing Western style operas on the Sanskrit scene goes to the indefatigable Dr. Raghavan, the famous author of a number of works. His Rasalila, (from the Samskrita Ranga Annual, Madras, 1963) Preksanakatrayi (published by the author, Madras 1956) Lakshmisvayamvarah (From the Samskrita Ranga Annual, 1959), Kamasuddhih (The Samskrit Ranga Annual 1963), and Vimuktih (Samskrit Pratibha, New Delhi, vol. IV, No.2, 1964) can easily go down as landmarks in the field of Sanskrit plays.

New themes

Gone are the days when a Sanskritist looked to the Rāmāyaṇa, the Mahābhārata or the Purāṇa-s only for his themes. With his creative intellect freed from the shackles of tradition by the very force of the age he is constantly in quest of newer and newer themes and has no dearth of them when he casts a fleeting glance at the vast canvas of history. There is a growing tendency among Sanskrit scholars to adopt the burning problems of the day as their themes with the result that we have come to have such plays as Kaśmīrasandhāna-samudyamaḥ (Amṛtavāni, Bangalore, Vol. XIII, 1954) and Hydarabadavijayam (ibid) by the Andhra Scholar Nirpaje Bhima on the problems of Kashmir and Hydarabad respectively as also Mahimamayabhāratam (Pracyavani Sanskrit Series, Vol. XXXI, Calcutta, 1961), a play on the irrigation policy of India by the Calcutta scholar J.B. Chaudhuri. On the social problem of dowry we have a beautiful play Vidhi-viparyasam (Published by Pañcanana Smṛitigrantha-māla, Bengal Era, 1356) by the West Bengal Scholar

Srijiva Nyāyatirtha, a prolific writer, the well known author of about twenty plays in Sanskrit all of which have had the honour of being staged, some of them even twice or thrice. The periodic news in the news papers about the change of sex too has tickleld the imagination of the Sanskrit playwright. We have on this topic a few very interesting plays like Samavatam (published by Krishna Kumar Vyas, Vyasa Pustakalaya, Benaras, 1947) by the Banaras scholar Ambikadatta Vyasa, Purusaramaniyam (published by the author, Sahitya Chandrasala, Tiruvalangadu, Tanjore, 1956) by Srijiva Nyāya tirtha referred to above and Srngaranaradiyam (Ibid) by the Madras Scholar Y. Mahalinga Santri. In Bharatavijaya-natakam we have complete history of India from the coming of the East India Company down to the attainment of independence in 1947. Further, we have Parinamah (published by the Nutanshri, 8-315, Pyukhatol, Kathmandu, Nepal, Samvat 2016), a tragedy in contravention of the rules of Bharata. Written by the Nepal Raj Pandit Chudanath Bhaṭṭarai, it has a very illuminating discussion of the philosophy of such Western stalwarts as Kant and Hegel, as also on communism, socialism, democracy and humanism showing the author's intimate knowledge of the various systems, Eastern and Western.

Songs

Of late Sanskrit playwrights have shown an increasing tendency of going in for songs in their plays. (It seems to have had its beginning in the medieval age when a particular type of dramatic compositions called Sangitakas, first mentioned in the Ubhayabhisarika of Vararuci, made their appearance. These abounded, as

is clear from their very name, in songs and music). In older plalys a verse here or a verse there would be sung but now in some plays we have lengthy songs which are not uncommon to have an indication of the ragas in which they are to be sung. Thus we have musical dramas like the Sangitasaubhadram (Girvanasudha Prakashana, Bombay, 1961) and Kalidasacaritam (Ibid) by the famous Maharashtrian scholar Velankar. The Baroda scholar Mulshanker Maneklala Yajnik in his three historical plays Samyogitaswayamvaram, (pub. by the author, 1928), Chatrapatisamrajyam (pub. by the author, 1929) and Pratapavijayam (pub. by the author, 1931), has given the technical details about his songs: their tala, sthayi and antara, their notes, etc., at the end. In his Rasalila the great Musicologist Dr. Raghavan has deftly woven into his verses the names of the ragas in which the verses are to be sung while the directions also precede them. In the Parivartanam (pub. by the author, Lucknow, Samvat 2008, 1952) Kapila Deva Dwivedi has modelled his songs in language as well as the mode of singing on the songs of the famous Gītagovinda of Jayadeva. J.B. Cahudhuri's plays abound in songs of devotion which in character and form approach very nearly the stotras of old.

A novelty in songs in Sanskrit plays lies in thematic songs such as a marshal song as in Mulshanker Maneklal Yajnik's Chatrapatisamrajyam (Fourth act, p. 61) or a fishserman's song as in Vangiyapratapam (Third act, p. 32) or a Bhil's song as in the same author's Mivarapratapam (First act, p. 15). Quite a few of the songs appearing in Sanskrit plays are in free style: they are, most of them, muktakas and are not like other verses which have one or the other

metre. The muktaka style of poetry, it may be pointed out, is comparatively of recent origin. It gained more popularity in the vernaculars. Its increasing use in Sanskrit is therefore very interesting. [1]

The modern Sanskrit dramas form the thesis for various subjects and the nature, kinds and development, etc., exhaustively, but it is impossible to give here an adequate idea within the limited space and restricted canvas at our disposal, of the infinite variety and beauty of these cameos of thoughts and feelings of the said dramas. Hence I am compelled to restrict the scope of this paper to enlist the important Modern Sanskrit Dramas published and available for our reference.[2] Of course, I try to be as compact as possible within the limitations of my study.

According to the central themes, the Modern Sanskrit Dramas fall into seven main categories:
1. Mythological and Legendary plays: 2. Historical plays : 3. Social plays: 4. Political plays: 5. Biographical plays: 6. Humorous plays and 7. Miscellaneous plays.

I Mythological and Legendary plays

1. Samavatam by Ambikadatta Vyas.
2. Dharmābhyudayam by Meghaprabhacarya
3. Sāvitrīnāṭakam by Kṛṣṇamani Tripathi

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[1] Ibid. pp. xiv-xvii

[2] For details vide :

i) Dr.Usha Satyavrat, Op.Cit. Index I- III, pp. 433-441

ii) Dr. Ratnamayidevi Dikshit, Op.Cit., pp. 370-440.

4. Virajasarojini by H.S. Bhaṭṭacharya
5. Bhaktasudarśananāṭakam by M.P. Diksit
6. Bhūbhāroddharaṇam by M.P. Dikshit
7. Kautasasya Gurudakṣiṇā by V.Dwivedi
8. Chāyāśākuntalam by J.T.Parikh
9. Devayāni by B.R. Shastri
10. Yāminī by B.R.Shastri
11. Kaliprādurbhāvam by Y.M. Sastri
12. Pratirājasūyam by Y.M.Sastri
13. Udgātradaśananam by Y.M.Sastri
14. Durgābhyudayam by C.Shastri
15. Naladamayantīyam by K.Tarkacarya
16. Praśāntaratnākaram by K.Tarkacarya
17. Bhartṛharinirvedam by Harihara Padhyaya
18. Laksmīsvayaṁvaraḥ by V. Raghavan
19. Rasalīlā "
20. Kāmaśuddhih "
21. Astikaścit vāgviśeṣah by M.N. Joshi[1]
22. Ghoṣavatī by Chandramouli Naikar[2]

II Historical plays

1. Vaṅgiīyapratāpam by H.S. Bhaṭṭacharya
2. Mivarapratapam "
3. Śivāji (Vijayam) Caritam by "
4. Bhāratavijayanāṭakam by M.P. Dikshit
5. Virapṛthvirājavijayanāṭakam "
6. Virapratāpanāṭakam by "
7. Samyogitasvayamvaram by M.M. Yajnik

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[1] Sanskrit Pratibha - Sahitya Akademi, New Delhi, Vol.XIV, No.1, 1984.
[2] Sanskrit Pratibha - Sahitya Akademi, New Delhi, Vol.XVIII, No.I, 1989

8. Chatrapatisāmrājyam "
9. Pratāpavijayam "
10. Śaṅkaravijayam by M.P.Dikshit
11. Caṇḍatāṇḍava by H.S. Bhaṭṭacharya
12. Gāndhīvijayam by M.P.Dikshit
13. Viśvamohanam by Tadapatrikara

III Social Plays

1. Pariṇamaḥ by C. Bhaṭṭarai
2. Parivartanam by K.Dwivedi.
3. Vidhiviparyāsam by J. T. Bhaṭṭacharya
4. Sarojinīsaurabham by M. Venkatarama
5. Kṛṣakāṇām-Nāgpāśa by J.T. Bhaṭṭacharya
6. Markata-mardalikaḥ by Y.M.Shastri
7. Ayodhyā- Kāṇḍaḥ
8. Bālavidhavā by Ksama rạo
9. Vara Yatrā by Chandramouli Naikar. [1]
10. Sanyasi by K.T. Pandurangi [2]

IV Political plays

1. Kāśmīrasandhāna-samudyamaḥ by N.B.Bhatt
2. Hyderabad Vijayam

V Biographical plays

1. Mahāprabhuharidāsam by J.B.Chaudhuri
2. Bharatahṛdayaravīndam "
3. Śaktiśāradam "

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[1] Sanskrit Pratibha - Sahitya Akademi, New Delhi, Vol.XVIII,No.2, 1990

[2] Dr. Usha Satyavrat, Op. Cit., Preface, p.xi

4. Bhāskarodayam "
5. Ānandaradham "
6. Vimalayatindram "
7. Dinadāsaraghunātham "
8. Vijayanika by V.Raghavan
9. Vikaṭanitamba "
10. Avantisundari "
11. Kālidasacaritam by S.B. Velandar

VI Humorous Plays

1. Śṛṅgāranāradīyam by Y.M. Shastri
2. Kauṇḍinya-Prahasanam "
3. Ubhayarūpakam "
4. Vimuktiḥ by V. Raghavan
5. Samvādamālā by J.T.Bhaṭṭacharya

VII Miscellaneous plays

1. Mahimamayabhāratam by J.B. Chouddhuri
2. Prakrti Saundaryam by Medhavrata
3. Prataparudravijayaḥ by V. Raghavan

The Playwrights like Dr. V.Raghavan, Shri Y.Mahalinga Sastri, M.M. Haridas Siddhanta Vagisa Bhaṭṭacharya, Shri Mulshanker Maneklal Yajnik, MM. Bhaṭṭa Mathuranath Sastri, Shri Nirpaje Bhima Bhaṭṭa, Dr. J.B. Choudhuri, Shri S.B. Velankar, Shri M.P.Dikshit, Shri Kalipad Tarkacarya and others have given us number of good Modern Sanskrit Dramas which fall into the above mentioned seven categories. The question of critically estimating the Modern Sanskrit Dramas of these playwrights is beyond the scope of this paper. Hence, I sum up with the words of

Dr. Usha Satyavrat regarding the "Worth and Utility of the Twentieth Century" (Modern Sanskrit Drama). Now a word here on the criticism of those who look upon the twentieth century Sanskrit plays, or for that matter, the entire twentieth century Sanskrit literature, as something inconsequen-tial. With their minds occupied with older writers they refuse to appreciate its weight and importance. To them I would humbly submit that they should better leave their prejudices behind and approach the modern Sanskrit literature with a receptive mind. Once they do so there is no reason why they should not respond to its greatness. Creativity or originalitiy is not the monopoly of any particular age. A literature does not lose its importance or greatness because it is written in a particular period of time. Modern Sanskrit literature has enough in it to interest any objective connoisseur. In its volume, content and presentation it can easily match some of the best pieces in world literature.

The primary purpose of drama is to entertain. Judged by this criterian modern Sanskrit drama comes out eminently successful. Most of the plays dealt with here have been staged, some of them more than once, and found stageworthy. This again is an answer to the criticism of those who believe that Sanskrit stage is extinct. There are several well-organised Sanskrit stage dramatic clubs like those of the Pracyavani of Calcutta, the Brahman Sabha of Bombay, the Śamskrita Ranga of Madras which offer presentations of Sanskrit plays, both ancient and modern. Sanskrit dramas still enjoy considerable popularity in the country and draw packed houses, whenever and wherever they are staged.

Thus we see the opening up of the new horizons in the field of Sanskrit dramatics. There are trends and tendencies in it which point to its bright future. Some of these may yet be in a nebulous stage but still they are very much there. If proper opportunities are extended to the growth of these Modern Sanskrit Dramas, through the media like Radio, Telelvision, etc., they are sure to bring some new dimensions to the already existing great Sanskrit dramas.



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1 PHILOSOPHICAL WRITINGS IN MODERN SANSKRIT

-- Prof. Sibajiban Bhattacharya

Abstract

Philosophical writing in Sanskrit in the 20th century falls into 3 catagories, --- (1) Original writing, (2) exigetical works, (3) Summaries and comparative studies in simple Sanskrit for beginners.

(1) Sakta Philosophy of P. Tarkaratna is the only new system developed during this period.

(2) Exigetical works raise new problems which extend the original texts. These works are mainly in Navya-Nyāya, for the texts are very abstruse and require detailed explanation. One major work in the field of Pūrva-Māmāṁsā of the Bhāṭṭa school is exigesis on Khaṇḍadeva's Bhāṭṭarahasyam by Peri Suryanarayana Sastri.

(3) There are (i) A History of Advaita Vedanta, and (ii) A summary of Nyāya and Vaiśeṣika System by T. Thangaswami. There is a compaprative study of the

Mīmāṁsā and Nyāya Theories of Pramāṇa by Prof. S.B. Raghunathacharya.



I shall restrict my discussion to writings of the 20th century. There are 3 categories of writings in Sanskrit. (I) Original Writing, i.e., developing a completely new system of philosophy, (II) expositions or explanatory notes on difficult texts, mainly of Navya-Nyāya; (III) summaries of different philosophical systems in simple Sanskrit for beginners.

I. Original Writing

There is only one writer who has developed a new system of Philosophy. Pancanana Tarkaratna has developed Sakta Philosophy in 4 books--- Sakti Bhasyas on Candi, on Isopanisad, on the Gita (not yet published) and on Brahma Sutras (2 vols). Tarkaratna used the technical language of Navya-Nyāya in developing his philosophy of Sakti. I shall quote briefly from Gopinath Kaviraj's Introduction to Śakti on Brahma Sūtra-s to explain some basic features of this new system.

"The appearance of the present work which undertakes to interpret the Brahma Sūtra-s from the standpoint of Śākta Philosophy is a welcome addition.

"The system of thought propounded by the present author is all his own, though it bears upon it a clear stamp of similarity with some existing schools. It is a form of Monism, but of a different type from the doctrines of Śaṅkara or of the Kashmir Śaiva-s. The

Supreme Reality for instance is conceived by him as Eternal Being, transcendent in nature and blissful in character and is variously called Mahāśakti, Mūlaśakti, Parabrahma or Ātman. The principles of Pure consciousness or spirit and of Unconsciousness or Matter - technically known as Śiva Puruṣa and Śakti or Prakṛti - are as it were two distinct and contradictory aspects of the same fundamental Reality related together by an eternal bond".

It is necessary to note a point of difference of Tarkaratna's philosophy from Rāmānuja's Viśiṣṭādvaita Philosophy where, too, both matter and consciousness are united in the ultimate reality. In Rāmānuja the material world is the body of God; but Tarkaratna uses the Navya-Nyāya concept of paryapti relation to explain this unity. Existence is regarded as a universal (jāti) in Navya-Nyāya which inheres in everything that exists. But Tarkaratna conceives of existence as the highest reality which belongs to both matter and consciousness by Paryāpti relation. Thus neither matter nor consciousness becomes predominant over the other in his system.

I quote again from Gopinath Kaviraj for explaining the nature of ignorance and freedom.

"The above shows that Brahma or Self, in its original unity, is neither exclusively spiritual nor exclusively material in character. This essence of the self has to be realised directly in order that there may be freedom for ever from the clutches of Ignorance and the cycle of mundane life of joy and suffering emanating therefrom. It is clear that the self is Universal Being, a knowledge of it as a conscious

principle only or as an unconscious principle only can at best be partial. And it is ignorance, which is knowledge of the self limited. When the same knowledge gets rid of its limitations and becomes infinite it is converted into Brahmajnana. The origin of such knowledge leads to destruction of ignorance and gradually to a cessation of likes and dislikes, or conative effort and of every form of action. Absence of action is the cause of freedom from birth and from sorrow".

Tarkaratna, however, claims that his theory reconciles two conflicting theories of Purva-Mīmāṁsā which enjoins performance of rituals as leading to svarga, and Uttara Mīmāṁsā which recommends knowledge of reality as the only way to attain liberation. Tārakaratna has a theory of adhikāribheda, by which he reconciles these two conflicting systems.

I have explained in some detail the bare outline of Tarakaratna's philosophy, because it is the only original system developed in Sanskrit in this century. All the other writers on Philosophy in Sanskrit are either writers of ṭīkā-s, or summarisers of known systems in a simpler language so that these systems may be intelligible to a public educated in Sanskrit, but not necessarily in Indian Philosophy.

II Expositions of difficult texts

I shall now give a very brief account of some of the writers of this class. Although the writings are exigetical, still many new questions are asked, and the system is developed beyond the text.

Pañcānana Tarkaratna has composed two exigetical works, one, the Pūrṇimā-ṭīka on Vācaspati Miśra's Tattvakaumadi, and the other Pariṣkāra, a tīka on Śaṁkara Miśra's Upaskāra. Tarkaratna has used the language of Navya-Nyāya in these ṭīkā-s. I shall mention here only one point that he made in Pūrṇimā-ṭīkā. He has argued against Vijñāna Bhikṣu's theory of mutual reflection of Puruṣa on Prakṛti, and of Prakṛti on Puruṣa, on the ground that this mutual reflection would involve an infinite number of reflections.

In Pariṣkāra he has explained in detail various points made in Upaskāra. I shall mention only one point here. Commenting on Sūtra 2, of Kaṇāda, Śaṁkara Miśra says that cessation of all suffereing through knowledge of reality is produced by what is dharma. Tarkaratna here points out the necessity of having the Phrase 'through knowledge of reality'. Time is a cause of everything that is produced. So time, too, is a cause of cessation of suffering. Hence it is necessary to add that this cessation of all suffering must be produced through the operation of knowledge of reality. By adding this phrase in the definition, dharma is uniquely characterised and the definition is not too wide, and does not apply to time.

Madhusūdhana Nyāyācārya has written two commentaries in Sanskrit : one on Pakṣatā-Jāgadīśī, and the second on Anumiti-Gādādharī (only a part of this commentary has been published so far in the Sanskrita Sahitya Parishad Patrikā). I shall explain as example one point from Anumiti, to illustrate Nyāyācārya's style of philosophical thinking. In explaining the meaning of 'Om' Nyāyācārya states that

the meaning of the sentence 'Om Paramātmane namaḥ' requires that the meaning of 'Om' and 'Paramātmā' should be different. For the rule of sentential meaning is that where the limitor of the subjecthood is the same as the limitor of predicatehood, then the sentence cannot be significant. This point is explained thus: one can know the truth that ạ jar is a jar, but there is no point in stating it, for this is an obvious truth which does not require to be stated. In the sentence 'a jar is a jar' the limitor of subjecthood is jarness which is the same as the limitor of predicatehood. So the sentence cannot be significant. To be significant the predicate must be something either different from, or more than, the subject. In the sentence 'this is a jar' the predicate is different from the subject; in the sentence 'this table is a red table' the predicate is more than the subject. Navya-Nyāya explains this in terms of limitors of subjecthood and predicatehood.

Nyāyācārya has published an exposition of Pakṣatā-Jāgadīśī. Dr. N.S. Rāmānuja Tatacharya has written an exposition of Pakṣatā-Gādādharī. I shall state very briefly the point made by Gadādhara on this topic as explained by Tatacharya.

"Pakṣadharmatā..... is only the presence of hetu in the pakṣa or the subject of inference. The question arises as what precisely is the factor that makes a thing a aproper subject or pakṣa of inherence. Or, what is pakṣtā?.

"Some logicians hold the view that the desire to infer (śiṣādhayiṣā) constitutes pakṣata ... This view does not hold good in view of the fact that one

involuntarily infers the existence of clouds from the roar of thunder....

"Yet another group of logicians maintain the view that doubt regarding the existence of the sādhya constitutes pakṣatā. Gaṅgesa rejects this view ... doubt regarding sādhya does not exist in the moment immmediately preceding the rise of inferential cognition.

"Some other logicians hold that since inferential cognition does not arise when there is certainty about sādhya and also when there is certainty about the absence of sādhya, it must be held that siddhyabhāva and bādhābhāva must be viewed as pakṣatā. This also is wrong. It is because no useful purpose will be served by including bādhābhāva in the body of the definition of Pakṣatā. The knowledge of bādha in its capacity as the knowledge of hetvābhāsa prevents the rise of inferential cognition. If it is held that bādhābhāva constitutes pakṣatā and it is the cause of inferential cognition on the ground that badha prevents the rise of inferential cognition, then it may very will be said that absence of asiddhijñāna, etc., too is to be viewed as pakṣatā and it is the cause of the inferential cognition on the ground that the knowledge of asiddhi prevents the rise of inferential cognition. It would come to this that the concept of hetvābhāsa itself would not hold good." (Introduction, pp.1-5)

Tatacharya has also written an explanation of Vyāptipañcaka-Gādādharī. It will be seen that most of these explanatory works written in Sanskrit belong to the field of Navya-Nyāya. A large number of

explanations in Sanskrit on various topics of Navya-Nyāya has been published by Śivadatta Miśra. Other works of this class on different Navya-Nyāya texts have been published by Vamacarana Nyāyācārya (younger), Kāśikānanda Svāmī, Svāmī Rāmaprapannācārya (Sāmānyalaksaṇa-Jāgadīśī) (Vyadhikaraṇa-Jāgadīśī) Pañcānana Śāstri, (Sanskrit commentary on Siddhānta Muktāvalī). Sudarśanācārya (Śaktivāda, Vyutpattivāda), Jvalaprasad Gaur (Satpratipakṣa-Gādādharī), Svami Harinamadas (Sāmānyanirukti-Gādādharī), Yadavendra Nath Ray Nyāyatarkatīrtha (Sāmānyanirukti-Jāgadīśī).

A very original commentator on Gadādhara's Sāmānyanirukti is Dharmadatta Sarma (Bacca Jha). He has also published important explanatory works on Vyutpattivāda, Vyāptipañcaka, Avacchedakatvanirukti and other topics of Navya-Nyāya.

Another important original author on different topics of Navya-Nyāya is Badrinatha Sukla. His very original paper, written in the rigorous Navya-Nyāya style, is Dehātmavāda, which created a sensation for its heretic position.

I shall conclude this section, by mentioning a work on Pūrva Mīmāṁsā, Khaṇḍa Deva Bhāvaprakāśa, a Sanskrit Commentary on Khaṇḍadeva's Bhāṭṭa-rahasya, by Peri Suryanarayana Sastry. I shall indicate here very briefly his style of writing. He compapres and contrasts different theories of sentence meaning in two lists, of which I mention only the first.

In the first list, he first enumerates the points of difference between the Grammarians, Nyāya Philosophers and Mīmāṁsā Philosophers.

For example, according to Grammarians,

1. the meaning of a sentence has the meaning of the verb as the Principal qualified.
2. Both transitive and intransitive verbs mean both result and operation.
3. A compound word means a unitary object.
4. Regional words are significant.

According to Nyāya Philosophers.

1. Often the meanaing of the word having the first declension is the chief qualificant of the sentence-meaning.
2. Only transitive verbs mean both the result and operation,
3. A compound word means a complex object like a sentence, not a unitary object.
4. Regional words are not significant.

According to Mīmāṁsā Philosophers.

1. Bhāvana, meant by the verbal suffix, is the chief qualificant of the sentence-meaning.
2. The meaning of verbs is a Kāraka, sometimes an action.
3. A compound word does not have a separate power of denotation.



2 PHILOSOPHICAL WRITINGS IN MODERN SANSKRIT

-- Prof. R.C. Dwivedi

Abstract

A brief survey of Philosophical literature in Sanskrit published in post-independent India reveals continuity of form and content, prominence of certain systems of thought, synoptic and synthetic view of differing philosophies, search for historicity in research documentations, representation of new thought systems, generation of comparative philosophy and acquaintance with western philosophy. Criticism representation and fresh interpretation rule modern writings in Sanskrit. There is no dearth of scholarship in Sanskrit but it is yet to produce a Śaṅkara or Gaṅgesa in our times. We need him badly for unity and integrity of India through new movements of thought and action.



While glancing through the entries of Sanskrit books in post independent India in the pages of the Encyclopedia of Indian Philosophy (Vol.I Bibliography) compiled by Karl H.Potter (Second Revised Edition, Delhi 1983) and taking a casual note of books published after 1976, I formed the following impressions.

1. There is no abrupt break or rather there is continuity of form and content of the philosophical literature in Sanskrit even in post-independent India. The form of Ṭikā, Vyākhyā and so on is maintained. The issues and problems discussed in the past continue to engage the attention of the writers of original texts or the commentaries. Amongst the various systems of thought, Vedānta and Nyāya including Navya-Nyāya remain most important; other systems like Jainism, Sāṁkhya, Yoga, Mīmāṁsā are not ignored. Thus for example, Anantakṛṣṇa Sastrin (1946) wrote the following works: Advaitadīpa, Advaitamārtaṇḍa, Caturgranthi (on Madhusūdana Sarasvati's Advaitasiddhi), Advaitatattvasudhā, Advaitavedāntabindudīpa on Śaṅkara's Bhāṣya on the Brahmasūtra, Mīmāṁsāśāstrasāra and Mīmāṁsā-siddhāntatattvārthaprakāśa, Śārīrakanyāyasaṁgraha-dīpikā, Śatabhūṣaṇī, Prakāśikā on Dharmarāja' Adhvarīndra-s Vedāntaparibhāṣā, and Vedānta-rakṣāmaṇi. Saccidānandendra Sarasvati (1959) wrote the following works Gītāśāstraviveka, Artha-tattva-Vivecanī on Śaṅkara's Brahmasūtrabhāṣya, commentary on Kenopaniṣadbhāṣya of Śaṅkara, Māṇḍūkyarahasyavivṛti, commentary on Sureśvara's Naiṣkarmyasiddhi, Śuddhasaṁkaraprakriyābhāskara, Vedāntaprakriyāpratyabhijñā, and Viśuddhivedāntasāra, Kāśikānandasvamin or Jayamaṅgalācarya (1967) wrote Rahasyavivaraṇa, a

commentary on the Īśopaniṣad, another on Jāgadīṣī, Vedāntasiddhāntakusumāñjali and Saurabha; Kevalānanda Sarasvati's (1976) Advaitasiddhyāviṣkāra, Rūpasiddhāntin's Tattvakaṇa on the Bhāṣya-s of seven Upaniṣad-s (Īśa, Kena, Muṇḍaka, Praśna, Taittirīya and Śvetāśvatara) Yogīndrānanda Sarasvatin's commentary on the Gūḍhārthadīpikā of Madhusūdhana Sarasvati, Śuddhādvaitamate Brahmatattvanirūpaṇam (1963) by Arunachandra D. Sastrin, Advaitattvasudhāsamīkṣā (1961) by Vidyāraṇya Tīrtha are some other works of Vedantic school. Amongst the Nyāya works mention may be made of the following.

1. Naca-ratnamālikāṭīkā by Sastri Sarma.
2. Tattvacintāmaṇau Prāmāṇyavādaḥ, Prabhā commentary by G.N. Sastri. Also on Maṅgaḷavāda (1979).
3. Muktilakṣmī (1950) by Phalipada Bhattacharya on Muktivādavicāraḥ of Harirama Tarkavāgīśa.
4. Vṛtti (1976) by Jīvanakṛṣṇa Tarkatīrtha on Tarkāmṛta of Jagdīśa.
5. Vidhibodhinī (1973) by Yadavendranath Raya on Gadādhara's Vidhisvarūpavicāra.
6. Sāra (1972) by Mahaprabhulala Gosvạmi on Udayana's Kusumāñjali
7. Prabhā (1968) by Nārāyaṇa Miśra on Haridasa Bhaṭṭacharya's Nyāyakusumāñjalivṛtti.
8. Commentary (1968) by Yogindrananda on Nyāyasāra of Bhāsarvajña.
9. c. (1967) by Kasikananda Svami or Jayamangala-carya on Jāgadīśī.
10. Nyāyasaurabha (1965) by K.S. Varadacharya on Nyāya Manjari.
11. Commentary (1964) by Vivekabandhu Bhattacharya

on Prāmāṇyavāda of Harirama Tarkavāgīśa.

12. Virata (1960) by Ramacandra Jha on Tarka-samgraha of Annam Bhaṭṭa.
13. Subodhinī (1960) by Jaiminikantha Tarkatirtha on Dhvamsajanyabhavayoḥ kāryakāraṇabhāvarahasya.
14. Nyāyasāravicārah (Published by Ranavira Kendriya Sanskrit Vidyapitha, Jammu)
15. Nyāyapramāṇasamīkṣā (1987) by Abhedananda Bhattacharya.
16. Tattvaprabhāvalī (1976) by Śrīkrṣṇavallabhācārya Svāminārāyaṇa (an independent Nyāya treatise on new Svāminārāyaṇa Sect.)

It is quite interesting to observe that Sanskrit works (either independent treatises or commentaries by important writers) were made a matter of serious debate and discussion by those who advocated a counter point of view. Philosophical writings in Sanskrit thus remained, a perennial source of intellectual encounters. This is amply illustrated by refutation of the arguments contained in the works of Anantakṛṣṇa Sastri by other writers in Sanskrit. E.S. Varadacharya wrote Tattvasudhā (1959) to refute the advocacy of Śatabhūṣaṇī, Vātsya Vīrarāghavācārya wrote Paramārthabhūṣaṇa to counter the same work of Anantakṛṣṇa Sastri, Jalihala Srinivasacharya wrote Nyāyāmṛtārṇava, and Nyāyasudhūkatakoddhāra, Satyapramoda Tirtha wrote Nyāyasudhāmandāra. Vidyāraṇya Tīrtha wrote Advaitatattvasudhāsamīkṣā to oppose the point of view of Advaitic Anantakrsna Sastrin. Although Vedānta and Nyāya engaged major attęntion of the scholars of Sanskrit other systems also received their due share. Lavanya suri's Tattvabodhinī (1946) on Yaśovijaya's Anekāntavyavasthāprakaraṇa,

Kiraṇāvalī on Siddhasena Divakara's Dvātriṁśikā, Pramoda on Yaśovijaya's Nyāyarahasya and Taraṇī on his Nayopadeśataraṅgiṇī, Jainadarśanasāra (an independent treatisea) by Pandit Chainsukhdass Nyāya tirtha (second edition 1965 Jaipur) on Jainism, Brahmalinamnis, Sāṁkhyadarśana (1959), Tattva-prabhā (1972) by Rama Śaṅkara Tripathi on Sāṁkhyakārikā, Damodara Mahapatra's Samkhya-Tattvadīpikā and Yogatattvanidhi (1971) in Sāṁkhya-yoga, Mīmāṁsādarśanavimarśa by (1970) by Vacaspati Upadhyaya, Mīmāṁsārasapallavam by Kishor Nath Jha, Mīmāṁsāśāstrasāra and Mīmāṁsāsiddhānta-tattvārtharahasya by Anantkṛṣṇa Sastri (1946 on wards), D.T. Tatacharya's Pariṣkāra (1950) on Kṛṣṇayajvana's Mīmāṁsāparibhāṣā, Śāstrālokaḥ (1966) by E.S. Varadacharya and Mīmāṁsādarśanam by Dr. Mandan Mishra, a number of works edited with scholarly introductions by P.N. Pattabhiramasastri on Mīmāṁsā , Vedabhāskara (1972) by Kasinatha Sarman on Kanādastūra-s in the Vaiśeṣika field can be cited as random examples.

While form and content of the commentaries and independent works remained traditional by and large, works written by way of doctoral dissertations in Sanskrit and submitted to Sanskrit Universities exhibited historicala perspective in their treatment of the subject. Sri Śaṅkarāt prāg Advaitavādaḥ (1986) by Murlidhar Pandey illustrates this point. See also Gavesanasuci (1979) of Sanskrit University, Varanasi.

2. Under the influence of Histories of Sanskrit literature and India Philosophy but usually in the tradition of the Sarvadarśanasaṅgraha a number of

works in Sanskrit giving introduction to Indian philosophical systems have appeared. They pleaded a synthetic view (Samanvaya-vāda) of the systems which is inherited from Sanskrit tradition of reconciliation of the opposites declaring others as bhūmika-s (grounds) or sopāna-s (steps) leading finally to one goal which a particular system propounds. In this category following works may be listed :

1. Dvādaśadarśanasopānāvaliḥ (1938) by Sripada Sastri
2. Sarvadarśanasamanvaya by Gopal Sastri Darśanakesarī
3. Sarvadarśanakaumudī (1972) by Damodara Mahapatra.
4. Dvadaśadarśanasamīkṣaṇam (1980) by P. Sītā ram Hebbar.
5. Darśanamañjarī (Pt. I 1985 Pt.II 1986) by R. Thangaswami Sarma.
6. Darśanasarvasavam (1990) by Samkara-caitanya Bharati.
7. Saravdarśanavimarśaḥ by Sivaji Upadhyaya.

3. Certain subjects have gained prominence as new systems of thought which were not so importantly recognised earlier. Philosophy of language or grammatical philosophy is one such subject. Vyākaraṇadarśanapratimā (1979), Vyākaraṇandarśana-bhūmikā (1982) and Vyākaraṇadarśanapīṭhikā (all independent works by Ramajna Pandeya), Ambakartri ṭikā by Raghunath Sarma on the Vākyapadīya, Sphoṭavādavivecanam (1978) by Kṛṣṇamaṇi Tripathi, Mahāvākyavicāraḥ by Korada Subrahmanyam, Nāgeśa-Bhāvaprakāśa (1991) commentary by Peri Suryanarayan Sastri and similar other works emphasise

importance of the linguistic philosophy. A work on concept of time, Kalasiddhantadarsin (1984) by Haranacandra Bhaṭṭacarya, another on the Philosophy of Bhāgavata, Śrīmadbhāgavatabhāṣālakṣaṇam (1985) by Harihararaya, works on the Phịlosophy of Sādhanā, such as Japasūtram (1986) by Pratyagātmānanda Sarasvati, Śrīvidyāratnākara (V.S. 2043 II ed) and many other works of Karapatra Svami, works on the scientific basis of Philosophical idea such as Brahmavidyā (1964), Brahmasamanvaya (V.S.2000), Rajovadal (1964), Maharṣikulavaibhavam (1961) by Pt. Madhu sudana Ojha have opened up fresh avenues for philosophical writings in Sanskrit. Research journals, felicitation or commemoration volumes and special endowment lectures in Sanskrit have promoted modern methods of essays, articles, and papers on specific topics. These have appeared in book form as collected papers also. Vidyāvaijayantīnibandhamāla (part I Dārśanikanibandhamāla) by Kedarnath Ojha (Varanasi, 1978) is the best specimen of this group where traditional topics are approached with a fresh perspective comparing Indian Philosophical opinions with the views of Western thinkers like George Berkeley, David Hume, John Locke, Herbert Spencer and others. One of the recently published collections of essays, titled Sanskrit Vanmayamanthanam, by Bhagirath Prasad Tripathi Vagish Shastri (Varanasi, 1990) contains a section on the Darśanaśāstra where a variẹty of subjects are introduced and treated with new perceptions. Vyākhyānavallarī (Delhi 1976-77) containing three papers by Pattabhiram Sastri on the subjects of Mīmāṁsā and similar other publications of essays and articles expound traditional subjects with a fresh critical approach involving certain ideas of our

times. Special volume of the Sarasvati S. Sama (Varanasi 1984-85) presented to felicitate M.M. Gopinath Kaviraj carries a number of articles by eminent Sanskritists including one by Badarinath Shukla on Russels Theory of Proposition and its consideration from Indian point of view. Such perceptive articles are generating keen interest in comparative philosophy.

7. A sustained effort in this direction has been organised by Daya Krishna through the seminars on Nyāya, Mīmāṁsā and Kashmir Saivism with the participation of traditional pandits and modern scholars of philosophy. Saṁvāda - a Dialogue between Two Philosophical Traditions (ICPR 1991) is the result of this search for comparative philosophy which will be the mother of future birth of universal philosophy, a co-operative union of independent thought systems. In his preface to this volume Daya Krishna rightly remarks: "this is perhaps the first record of a dialogue between philosophers trained in the classical Indian tradition of Philosophizing and those trained in the Western tradition on a Philosophical theme which is both contemporary and primarily Western. He further states that the tradition of active philosophizing within the classical framework of Indian philosophical thought is not dead but there are hundreds of living thinkers who still pursue with intellectual vigour and rigour the classical concerns of Indian thought. What is needed today is to interact with this long and enduring tradition in its own language and idiom with new philosophical formulations of contemporary problems and issues of logic, ethics, metaphysics, ontology, epistemology and aesthetics. Questions

never asked before should be posed before Indian classical tradition of Philoso-phizing for its response. In order to generate this intellectual challenge preparatory work of translating best philosophical literature of the world into Sanskrit should be taken up. Fresh prima facie views (pūrvapakṣa-s) are to be generated to chart a new course of thought in Indian Philosophy. There are certain publications like Pāścātyanītiśāstram by Vishveshvar Siddhānta Śiromaṇi Abhinavamanovijñānam by P.D.Agnihotri Arvācīnam Manovijñānam by Mamara Dutt Kapil and Pāścātyadarśanam (1984) by Vijaya Shankar Chaube. such attempts are feeble and not very competent to create consideration and evaluation of Western philosophical tradition by Sanskrit tradition. Much more work in comparative philosophy has been done through English. There is tremendous secondary literature on and about Indian Philosophy. But that has stood aloof from mainstream of Sanskrit which continues as living lingua franca of Indian Philosophical tradition. This is even today the only language in which real intellectual encounter of Western tradition can be generated with sustained effort and patience. I should trust that the Sahitya Akademy will make pioneering effort in this direction for promoting creative thinking, comparison and criticism of all possible modes of thoughts through peerless precision of Sanskrit language.



3 PHILOSOPHICAL WRITINGS IN MODERN SANSKRIT

-- Prof. S.B. Raghunathacharya

1 INTRODUCTION

The Veda-s are bed-rock of our culture and heritage. These are said to be the everlasting fountain of the ancient wisdom. Diverse philosophical systems emerged from the Vedic literature.

Philosophy is not only an intellectual discipline but also an exercise in moral and spiritual excellence. Indian philosophy is aptly called as 'Darsana', the vision. Inspired verily by Vedic doctrines, six systems of Indian Philosophy came into existence: Nyāya , Vaiśeṣika, Sāṅkhya, Yoga, Pūrvamīmāṁsā and Uttara-mīmāṁsā or Vedānta.

If we look into the past, we find a galaxy of original thinkers who interpreted and analysed the six systems with great insight. Among them Ādi Śaṅkara, Kumarila Bhaṭṭa, Rāmānuja, Anandatirtha, Vācaspatimiśra, Udayanācārya, Jayanta Bhaṭṭa, Vijñānabhikṣu and Raghunātha Śiromaṇi are significant.

Grounded on the basic principles established by these most venerable personalities the present century has produced some outstanding scholars who inspired the nation through their Sanskrit writings on Indian Philosophical systems.

An attempt is made in this papper to throw some light on the twentieth century philosophical writings, classified into original works, commentaries, doctoral theses, research papers, and articles in modern Sanskrit.

2 POSITION OF PHILOSOPHICAL WRITINGS IN MODERN SANSKRIT

We find in the modern Sanskrit a number of writings on all the systems of Indian Philosophy. There are some original works, commentaries, papers submitted to various conferences and seminars and distinguished national journals and magazines of different institutions. In this paper I confine myself to the study of the 20th century Sanskrit writings connected with the systems of Indian philosophy mentioned above.

When we observe the 20th century philosophical works of modern Sanskrit we find that in

the first half of this century stalwarts of various Indian philosophical traditions have produced many original works and commentaries. In the second half, we witness some activity of original works, though not in full measure as in the past. On the other hand there has been a rapid growth in the activity of writing commentaries in modern Sanskrit. It is gratifying to note that some traditional scholars with modern outlook could produce commentaries on Nyāya and Vedānta systems of Indian philosophy. Generally we find many Sanskrit papers submitted to National conferences, Seminars and Paṇḍitapariṣad-s where a number of important problems connected with Indian Philosophical systems are critically discussed. Apart from this we see some articles of general nature in monthly magazines also which belong to the Indian Philosophical thought.

3 ORIGINAL WORKS

India had produced many seers and sages of Yoga, who visualised eternal truths of the universe and conceived different Darśana-s, Nyāya, etc. in the classical Sanskrit. Later systems of Indian Philosophy were developed by distinguished scholars with their singular contributions. In each system commentaries and sub-commentaries have come up and some evolution has taken place. We find the same situation, more or less, in all the systems of Indian Philosophy.

As in the case of classical, philosophical works in classical Sanskrit we observe the inherent potentiality in modern Sanskrit works also, particularly in some systems. As in the past in the present century

too we find a number of original writings in all the philosophies. To survey the philosophical writings of modern Sanskrit, we have to divide the 20th century into two parts, i.e., Pre-Independence and Post-Independence. As far as my observation goes, in the earlier part many scholars commited themselves to their studies by way of teaching and writing. They could produce a number of works which earned the recognition and appreciation of the world as the highest class of the first order.

In the later part, i.e., after Independence there was a considerable change in the thinking process of writers of modern Sanskrit. It is evident that instead of critique of other systems, scholars got diversified and wrote commentaries in each system in a simple manner. Here I attempt to give a brief picture of original philosophical writings in modern Sanskrit.

Though there are plenty of original writings I prefer to mention a few specimen in each system.

3.1 AVAIDIKA DARŚANA SAṄGRAHA

Sri Gangadhara Vajapeyayaji of Srirangam published in the year 1911 a small treatise "Avaidika Darśana Saṅgraha" in which he gave the gist of Bauddha and Jaina systems of Indian Philosophy.

3.2 ADVAITĀMODA

Mahāmahopadhyāya Sri Vāsudeva Śāstri Abhyankar of Poona, published a monumental work

"Advaitāmoda" in 1918 wherein he established many Advaitic concepts in a wonderful manner.

3.3 DARŚANODAYA

In the year 1933 Mahamahopadhyaya, Panditaratnam Sri Lakshmipuram Srinivasachari published a monumental work on Indian Philosophy by name "Darśanodaya". He was Dharmadhikari at Mysore Maharaja's court and a distinguished scholar in all the Śāstra-s. Sir. Dr. Radhakrishnan a student of Sri Srinivasachar and the then Vice Chancellor of Andhra University, Waltair, rightly commented on the nature of work in his Foreword thus:

"This book attempts a reconciliation of the different philosophical theories and offers a justification for them. Such a reconciliation, I need not say, is most opportune at the present moment, when our thought and belief are undergoing transformations, deeper, and more disturbing than any in recent times".

Darśanodaya is divided into three parts. The first part deals with the subjects 'Śūnyatādarśana', Satyatādarśana, Mithyāttvadarśana, Seśvaramīmāṁsā, Viśiṣṭādvaitadarśana and Śrībhāṣya of Rāmānuja by name Śrībhāṣyabhūṣaṇa. The last and third part concentrates upon the subject matter of three Āgama-s, viz., Śaiva, Pāñcarātra and Vaikhānasa.

3.4 VEDĀNTARAKṢĀMAṆI

Vedāntarakṣāmaṇi was written by Mahamahopadhyaya Ananta Krishna Sastri in two

volumes wherein the first volume deals with the critical examination of Śrībhāṣya of Rāmānuja, and the second discusses the Anandamayādhikaraṇa of Brahmasūtras. These two volumes were published by the author in 1917 and 1938 respectively.

3.5 PARAMĀRTHAPRAKĀŚIKA

Later in the firmament of Indian Philosophical writings there appeared a glittering star Paramārtha-prakāśikā in 1940 whose author was Tarkārṇava, Panditaratna Sriman T. Viraraghavacharya Siromani, who was a staunch supporter of Viśiṣṭādvaita Philosophy. It is very much evident that he had made a critical study of Advaitāmoda written by Mahamahopadhyaya Vasudeva Sastri Abhyankar of Poona and enlightend on the concepts of Viśiṣṭādvaita remarkably. He clearly mentions in his work, "My prime intention is to clarify the concepts of Śrībhāṣya, and not to condemn the theory of Advaita". To quote Sri Acharya:

विषयशोधनमात्रे व्यापृतोऽहं क्वचिदन्योक्तानुवादेऽपि अद्वैत-
सिद्धान्तानुयायिनामुपरि न दूषणमीषदप्यकरवम् — Intro.

अद्वेषाभिनिवेशानामयथाग्रहशान्तये ।
प्रणीतेयं मया भाष्यपरमार्थप्रकाशिका ।। p. 230.

3.6 ADVAITATATTVAŚUDDHI

Advaitatattvasuddhi is a unique contribution of Mahamahopadhyaya Sri NS Ananta Krishna Sastri, who hails from Palghat, Kerala State. It was published

in 1958 from Madras. While discussing many concepts of Advaita Philosophy Anantha Krishna Sastri examined divergent views of Visistadvaitins in general and Uttamur Viraraghavacharya's views in his Paramarthaprakasika in particular. He was very clear in his introduction that he undertook this writing only to enlighten his intellect and not to insult any system.

Indeed here Sri Ananta Krishna Sastri educates all the modern critics what should be the true spirit of any critic.

3.7 PARAMĀRTHABHŪṢANAM

MM. Ananta Krishna Sastri examined very seriously the Śatadūṣaṇi of Śrī Vedāntadeśika in his work Śatabhūṣaṇi. Later it was sharply examined by Abhinavadeśika Śrīmān Uttamūr Vīrarāghavācārya in his Paramārthabhūṣaṇam at length. It was published in Madras by Acārya himself in 1958.

3.8 ADVAITATATTVASUDHĀ

There is another noteworthy work produced by MM. Ananta Krishna Sastri himself by name Advaitatattvasudhā, which is of two volumes wherein the first volume thoroughly examines the concepts concerned with Viśiṣṭādvaita Philosophy and Advaita Philosophy. The first volume was published in 1960. He clearly mentioned in his work that his endeavour is just for exchange of views :

अयं हि निबन्धो न जयपराजयदृष्ट्या, किन्तु केवलं विचारविनिमयदृष्ट्यैव निबद्धः ।

The second volume of Advaitatattvasudhā was published in 1962. This was a study of Paramārthabhūṣaṇam written by Sri Uttamur Vīrarāghavācārya. Sri Acarya examined the work Śatabhūṣaṇī of Sri Ananta Krishna Sastri in his work Paramārthabhūṣaṇam. In turn Sri Sastriji made a critical analysis of Paramārthabhūṣaṇam in this volume. The author made a thorough criticism in this volume on Tattvasudhā, which belongs to Dvaita school of thought.

3.9 PRAMEYAPĀRIJĀTA

After Independence of our Nation also there are fairly good number of philosophical writings in Sanskrit. 'Prameyapārijāta' was one of such important works, whose author was MM. Giridhar Sarma Caturvedi. It was published under the Chief Editorship of Dr. Mandan Miśra through All India Sanskrit Vidyapeetham in 1965. Professor Caturvedi describes many philosophical viewpoints in brief and at the end he summarises several doctrines on soul.

There are many a philosophical writing in poetical and dramatic form also. The following are few among such.

3.10 SAṀSKṚTA RAVĪNDRAM

In the year 1966 Sahitya Akademi, New Delhi had undertaken a laudable project of publishing

Sanskrit translations of select writings of Viśvakavi Rabindra natha Tagore. The editor of this prestigeous volume was a veteran Sanskrit scholar of nation Prof. V.Raghavan. In this volume many distinguished poets have translated poems of Tagore into Sanskrit. Select poems of 'Gītāñjali' were translated into Sanskrit by eight eminent poets, Sri Durgadas Goswami, Indra Mohan Chakravarti being prominent among them Professor Raghavan himself translated a short play of Tagore Vālmīki-pratibhā.

This is a welcome tendency that writings of great men like Rabindranath Tagore were translated into Sanskrit in the most beautiful manner.

3.11 SRIRAMAKRISHNA GĪTĀ

My attempt may be incomplete if I would not mention Sri Ramakrishna Gita, a rendering of important Gospels of Ramakrishna Paramahamsa into Sanskrit by Sri Tryambaka Atmarama Bhandarkar. The general editor of this sacred work was Sri Satkari Mukhopadhyaya of Varanasi who published it in 1973.

SriRamakrishna's Gospels are very sacred by nature and popular among all the sections of our society. Indeed he was the very embodiment of Vairāgya and preached universal love to the world. There is no doubt that his incarnation inspired not only Narendra Nath and made him Vivekananda but also many illustrious personalities were provided. With Viveka and Ananda. The translator rightly mentions like this:

परमहंसश्रीश्रीरामकृष्णपादमुखपङ्कजविनिःसृतवचनामृतानां संस्कृतरूपान्तरम्

This rendering runs into eighteen chapters in which every poem is remarkable in many respects. To quote a few:

भक्तेर्ज्ञानस्य चाध्वानावुभावीश्वरगामिनौ ।
तत्रावक्रो भक्तिमार्गो यदहं त्यज्यते त्वया ।।
भक्तस्य ते प्रयत्नेन नावगच्छन्ति चेदहम् ।
दासोऽहं तस्य भक्तोऽहं पुत्रोऽहमिति भावय ।।

3.12 YAJÑATATTVAPRAKĀŚA

'Padmavibhūṣaṇa', 'Mahāmahopādhyāya' Sri Pattabhirama Sastri, an authority on Purvamīmāṁsā Śāstra, had written a work Yajñatattvaprakāśa, which explains several sacrifices in detail. It was written in a lucid and attractive style.

3.13 MĪMĀṀSĀNAYAMAÑJARĪ

Mīmāṁsānayamañjarī written by sri MM Pattabhirama Sastri in two volumes has eight chapters and provides a discussion on the deep concepts of Mīmāṁsā Śāstra.

In addition to these writings, Vyāsasiddhānta mārtāṇḍa of Sri Kapisthalam Desikacharya, Bhedaparāṇyeva Khalu Brahmasūtrāṇi and Candrikāmandanam of Sri Satyadhyana Tirtha Swamiji, Tattvamārtāṇḍavimarśa and Athaśabdārthavicāra of Sri Vidyaranya Tirtha, etc., are worth mentioning.

4 COMMENTARIES

The tradition of commenting on original texts has been a continuous process in Indian studies. From time immemorial Vedic seers used to comment upon the mantras which were revelations of the Almighty. We cannot draw a line from which time the commentaries came into existence. But we are very sure that the tradition of commentaries dates back to before Christ and it has been prevalent during these two thousand years and sustained in its name and form. There were many Bhāṣya-s, Vyākhyāna-s, Tippani-s and Vivrti-s on almost all the original works on Indian Philosophy. As in the past in the present century also we are very fortunate to have several commentaries afresh on all the schools of Indian philosophy. It is my bounden duty to present a picture of the most illustrious commentaries of this century written in Sanskrit.

4.1 SAMĀSOKTI

MM. Sri Vasudeva Sastri Abhyankar had written a commentary entitled 'Samāsokti' on Catussūtrī Śrībhāṣya of Bhagavad Rāmānuja. It was published by Arya-bhuṣana Mudralaya in 1904. Among publications of Sanskrit commentaries in the present century it occupies the very first place.

4.2 PRAKĀŚA

There is another commentary Prakāśa written by the same author on the Viśiṣṭādvaita treatise Yatīndramatadīpikā of Srinivasadasa, wherein Sri

Abhyankar had given a vivid picture of Viśiṣṭādvaita doctrines explained by Srinivasadasa.

4.3 VIVṚTI

This is a commentary on Śrībhāṣya written by Sri Abhyankar which was published by Bombay Sanskrit Series in the Year 1916. MM. Abhyankar had explained in it some of the concepts of Śrībhāṣya of Rāmānuja.

4.4 DARŚANĀṄKURA

Darśanāṅkura, a famous commentary on Sarvadarśanasaṅgraha of Sāyana Mādhava, is a masterpiece of MM. Vasudeva Sastri Abhyankar. It is very difficult to understand the abstruse passages of Sarvadarśanasaṅgraha without the commentary of Darśanāṅkura. MM Vasudeva Sastri's style is very lucid and explanatory. We can cite how admirably lhe explains very difficult doctrines of different schools in the following passage:

> नैयायिका ह्यन्यथाख्यातिं वदन्ति । अन्यथाख्यातिर्नाम अन्यस्यान्यरूपेण प्रतीतिः । अन्यरूपेण प्रतीतिश्चान्यस्य क्वचित् सत्त्व एव नात्यन्तासत्त्वे । अत्यन्तासतः प्रतीतिविषयत्वानुपपत्तेः ।

In this way Darśanāṅkura gives a clear picture of different concepts connected with many a system of Indian Philosophy.

4.5 SĀRAVIVECANĪ

The subjcct matter of Pūrvamīmāṁsā is very difficult to understand. It needs much attention of the reader. As the sacrifices are disappearing from the scene it is not an easy task to understand ideas of Mīmāṁsaka-s in true spirit. Hence, knowing the situation fully well MM Chinnaswamy Sastri had written a simple commentary 'Sāravivecanī' on Mīmāṁsānyāya- prakāśa of Āpadeva.

4.6 NYĀYAVISTARA

Nyāyakusumāñjali of Udayanācārya is a critical study of many a Nyāya concept. It is a tough text to understand. In order to make it popular 'Tarkārṇava' Sri Uttamūr Vīrarāghavacārya had written a commentary 'Nyāyavistara' which is very simple and within the reach of all the students of Kusumāñjali.

4.7 KHADYOTA

As the Sūtra-s of Gautama are very precise and difficult to understand Vātsyāyana, a well-known Naiyāyika, had written Bhāṣya explaining inherent tradition of that Philosophy. Later Udyotakara had written Vārtika and Vācaspati Miśra supplemented it by Ṭīkā. Further, rejecting all the criticism made by Buddhists Udayanācārya had written Pariśuddhi. It had become very difficult to study Prācīnanyāya because of very lengthy Bhāṣya-s, commentaries and sub-commentaries, etc. Hence, MM. Ganganatha Jha had written a simple commentary Khadyota on Nyāya-

bhāṣyam which is a gist of Nyāyavārtika and other commentaries.

4. 8 GAṄGĀ

Nyāyācārya Sri Sivadatta Miśra, a distinguished scholar in Nyāya Philosophy, wrote Gaṅgā commentary on Vyadhikaraṇa, Siddhāntalakṣaṇa, Avacchedakatā-nirukti and Pakṣatā. This is a well known commentary. Sri Miśra's style is very simple.

The Gaṅgā commentary on Navya-Nyāya works written by Sri Śivadattamiśra was published during 1930-1940 by Chowkhamba Sanskrit Series, Varanasi.

4.9 VIVṚTI and MANORAMĀ

Savyabhicāra Sāmānya Nirukti is a very difficult text in Navya Nyāya. MM Vāmacaraṇa Bhaṭṭacharya had written two commentaries by name Vivṛti and Manoramā in the year 1940. We find here Sri Bhaṭṭacārya's attractive and thought provoking explanations for many problems.

4.10 SATPRATIPAKṢAVYĀKHYĀ

Sri Goda Subrahmanya Sastri, who hails from Andhra Pradesh, is a renowned scholar in Nyāya and Vedānta. He had made a wonderful commentary on Satpratipakṣa, which is highly appreciated by the scholars.

4.11 SUBODHINĪ

Sṛi Bulusu Appanna Sastri had written a commentary "Subodhinī" on "Nyāyasiddhānta-muktāvali" of Viśvanātha Nyāyapañcānana. It was published in 1936.

4.12 ĀMODA

'Catustantri' Sri Kolluru Somasekhara Sastry, the then Principal, Sanskrit Collelge, Modekurru, had written the commentary 'Āmoda' on Nyāya-kusumāñjali. It is very brief and enriched with scholarły interpretations.

4.13 SAṄGAMEŚVARĪYAM

Sri Maddulapalli Manikya Sastri, a veteran Nyāya Scholar of Andhra Pradesh, had written a commentary Saṅgameśvarīyam on Siddhāntalakṣaṇa. It is a very scholarly work and earned appreciation of many a scholar in our country.

4.14 BĀLAPRIYĀ

Śāstraratnākara Prof. N.S.R. Tatacharya a distinguished scholalr of our nation and the former Vice Chancellor of Rashtriya Sanskrit Vidyapeetham, Tirupati had written a commentary on Tarkasaṅgraha of Annambhaṭṭa by name Bālapriyā. Sri Acarya, being an authority in Nyāya , Mīmāṁsā , Vyākaraṇa and Vedānta made a significant contribution to all the Śāstra-s.

4.15 BHĀVABODHINĪ

Bhāvabodhinī is a commentary by Prof. N.S.R. Tatacharya on Pañcalakṣaṇī, one of the famous Navya Nyāya works. It was published by R.S. Vidiyapeetham, Tirupati.

4.16 BHĀVABODHINĪ

Prof. N.S.R. Tatacharya had written a scholarly commentary on Pakṣatā, which is one of the critical texts in Navya Nyāya .

4.17 RĀKĀ

The author of the present paper, wrote a commentary Rākā on Kriyākairavacandrikā of Varāhaguru, which is a Prayoga manual on Pāñcarātrāgama. Many concepts of Pāñcarātrāgama are discussed in this commentary. It was first published in 1975.

4.18 NAGEŚABHĀVAPRAKĀŚA

Mahamahopadhyaya Sri Peri Suryanarayana Sastri, a distinguished scholar of all the Darśana-s, had written a commentary on Laghumañjūṣā of Nāgesa Bhaṭṭa. It was published by him in 1992 and released by H.E. Dr. Shanker Dayal Sharma, the then Vice-President of India.

4.19 DOCTORAL THESES

Many doctoral theses were written in Sanskrit in this century. As the Rashtriya Sanskrit Samsthan

and Sanskrit Universities have made it imperative that one should write his/her thesis in Sanskrit only a number of theses are written in Sanskrit. Even prior to that some theses were written in Sanskrit. Hence, we have many Philosophical studies in the form of theses written in modern Sanskrit.

5.1 MĪMĀṀSĀBHYUDAYA

Panditaraja Sri D.T. Tatacharya Siromani had written his thesis Mīmāṁsābhyudaya in 1925, which comprises ten chapters. The Mīmāṁsā system of Philosophy was reviewed and necessary critical study was made in this thesis. As Sri Tatacharya is noted for his clarity of thinking and chaste language, Mīmāṁsābhyudaya is praised by many scholars in India and abroad.

5.2 TATTVACINTĀMAṆEḤ PRATYAKṢAKHAṆḌASYA NAVĪNAM SAṀSKARAṆAM TULANĀTMAKAM ADHYAYANAM CA

Śāstraratnākara, Vidyāvācaspati Prof. N.S. Rāmānuja Tatacharya had written a thesis in 1973 on Tattvacintāmaṇipratyaksakhaṇḍa. He had discussed and analysed critically many Navya Nyāya concepts in his work.

5.3 NYĀYA-MĪMĀṀSĀDARŚANAYOḤ PRAMĀṆA-VICĀRAḤ

The author of the present paper had critically studied means of valid cognition according to the viewpoints of Nyāya and Mīmāṁsā . For the first time

he presented Nyāya Vaiśeṣika and Bhaṭṭa-Prabhakaras' view points on the "Means of valid knowledge" and made a comparative study of these two systems of thought. In course of his study many new ideas of both the systems emerged and ample light is thrown on these neglected systems with regard to the means of valid cognition.

6 PAPERS

We see many philosophical writings scientifically designed in distinguished Research Journals of our nation. In addition to this very rich contributions made by different scholars in various conferences and seminars conducted in this century are noteworthy. In these number of outstanding Research Papers were presented by stalwarts of our country. If we look into the frame work of all these philosophical writings we can have a comprehensive picture of the development of philosophical writings in this century.

6.1 CONFERENCES

Among all the conferences conducted by various organisations of our nation the following played a pivotal role in the development of philosophical writings in modern Sanskrit.

1. World Sanskrit Conference
2. All India Oriental Conference, Poona
3.. Andhra Pradesh Oriental Conference, Hyderabad
4. All India Sanskrit Conference, Jaipur, etc.

In the above mentioned conferences, the Paṇḍitapariṣad-s and Sanskrit sections traditional scholars have presented most valuable papers in Sanskrit on different philosophical systems. We can see in these papers a gradual development of philosophical writings in this century.

6.2 SEMINARS

In order to enlighten the staff, students and specialists concerned in particular fields of knowledge many Academies and universities have organised a number of Seminars in this century where, of all the subjects Indian Philosophy occupied a very prominent place. We can see some important papers presented and discussed in these seminars. By and large many doctrines of different philosophical systems were critically examined in these seminars in a scientific manner. As there were many papers available in each discipline I am not mentioning any particular paper here. It is just to show that the seminars are one of the sources for philosophical writings in this century.

6.2.1 MALLINĀTHAMANĪṢĀ

Prof. P.G. Lalye, Head, Department of Sanskrit, Osmania University, Hyderabad organised a seminar on Mallinātha in 1979 and published the papers presented there as "Mallināthamanīṣā" in 1981, wherein nine papers written in Sanskrit were included.

Similarly we find invaluable contributions made by distinguished scholars in various proceedings of the seminars held in our nation.

7 FELICITATION VOLUMES

To felicitate teachers or a scholar is an Indian legacy. In this direction Indian Scholars are torch bearers to the rest of the world. Time to time there were many distinguished teachers and Indologists who were felicitated by their students. To mark the occasion they were presented with suitable felicitation volumes. This is also one of the sources of Philosophical writings in this century. Indeed there are hundreds of felicitation volumes available. But I beg pardon of the august body for mentioning only a few here for want of time:

7.1 GANGANATH JHA COMMEMORATION VOLUME

Mahamahopadhyaya Sri Ganganath Jha, a versatile genius was felicitated in 1937. A commemoration volume was published in that year wherein we find scholarly papers like: शाबरभाष्ये उदाहरणपरिपाटी by Sri Chinna Swami Sastri and योगपदार्थविचारः by pt. Ravinath Jha etc.

7.2 J.N. BENARJEE FELICITATION VOLUME

This volume was published by the Alumnus Association, Department of Indian History and Culture, University of Calcutta in 1960. We find Sanskrit papers in this volume also.

7.3 PROF. ANANT SADASIV ALTEKAR COMMEMORATION VOLUME

It was published in the year 1960 by the Numismatic Society of India, Benaras Hindu University, Varanasi. This volume also consists of Philosophical writings in Sanskrit.

7.4 DR. MIRASI FELICITATION VOLUME

This volume was published by Vidarbha Samsodhana Mandala, Nagapur, in 1965 wherein we find very good papers in Sanskrit.

7.5 GOPINATH KAVIRAJ FELICITATION VOLUME

Mahamahopadhyaya Padmavibhushana Sahitya-vacaspati Dr. Gopinath Kaviraj rendered yeomen service to divergent fields of Indian Philosophy. In 1967 a felicitation volume was presented to him wherein Sanskrit papers like साङ्ख्ये मुक्तिस्वरूपं तदुपायश्च by Sri Ramsnarayan Tripathi also appeared.

7.6 SAṀSKṚTI

Dr. Adityanath Jha was felicitated in 1969 by Adityanath Jha Abhinandana Samiti which presented a volume to him, consisting of scholarly papers in Sanskrit like :

मीमांसकसम्मता देवताः by Prof. Pattabhirama Sastri,

न्यायनये वाच्यवाचकभावः by Prof. Badarinath Sukla,

स्वात्मनः स्वरूपप्रतिष्ठा by MM. Gopinath Kaviraj and विशिष्टाद्वैतरामानन्दमतयोः साधर्म्यवैधर्म्यविचारः by Madhava charya.

7.7 SCIENCE AND HUMAN PROGRESS

Prof. D.D. Kosambi was presented with this volume in 1974 which was published by Popular Prakashan, Bombay. Here we find scholerly papers in Sanskrit.

7.8 SANSKRIT AND INDOLOGICAL STUDIES

Prof. V.Raghavan is a unique personality in the field of Sanskrit Sastra-s and literature. In honour of Prof. V.Raghavan a felicitation volume was published by Motilal Bana rasi Das, Delhi in 1975.

7.9 LUDWIK STERNBACH FELICITATION VOLUME

This volume was edited by Prof. J.P.Sinha and published by Akhila Bharatiya Sanskrit Parishad, Lucknow in 1979, wherein we find philosophical writings like: शब्दाद्वैतवादः by Prof. K.A. Subrahmanya Iyer and श्रीभास्कररायदीक्षितानां दार्शनिकी दृष्टिः by Prof. Batukanath Sastri Khiste.

7.10 A CORPUS OF INDIAN STUDIES

Prof. Gowrinath Sastri, a well-known indologist, was felicitated by his friends and students in

1980. To mark the occasion they have published this volume and presented to him.

7.11 KṚṢṆAVALLABHACARYA MAHARAJ ABHINANDANA GRANTHA

It was published in honour of Sri Krsnavallabhacarya-maharaj in 1981. The volume was edited by Sarpancha Sri was Lakshmi Bhai Patel Saheb and published by Srihari Saranagati Mandala, Saurashtra, Gurajat.

7.12 SURABHI

Prof. E.R. Sreekrishna Sarma, former professor of Sanskrit, Sri Venkateswara University, Tirupati, was felicitated by his students in 1983. A volume 'Surabhi' was presented to him by the ERS. Felicitation Committee.

7.13 B.R. SARMA FELICITATION VOLUME

Prof. B.R. Sarma, the first Director, Kendriya Sanskrit Vidyapeetham, Tirupati, was a source of inspiration for Vedic studies. He completely devoted his life for the publication of unpublished Vedic manuscripts. He was presented with a felicitation volume in 1986. We find scholarly papers here like: तैत्तिरीयसंहिता अद्वैतवेदान्तश्च by Sri. Lakshminarayana Murti and कवित्वे अद्वैतदर्शनम् by Dr. Vidhata Miśra.

I have mentioned only a few felicitation volumes where we could find a number of writings in

modern Sanskrit related to Indian Philosophy. In fact, there has been a great deal of progress in the sphere of philosophical writings in the sector of felicitation volumes, which we find in good number.

8 JOURNALS

India is very proud of having several journals of Research. The outstanding Research Institutes Periodically published these journals, wherein we find scholarly papers in modern Sanskrit. Since long time there has been another stream of knowledge available in our nation, i.e., articles of general nature published in chaste Sanskrit on the themes of Indian Philosophy. Usually this type of articles are available in Sanskrit monthlies, etc.

We will examine here both the writings of critical nature and those of general nature. Though we have a number of Research Journals and monthlies, etc. I mention only select Journalsl and Monthlies merely to show the Philosophical writings in modern Sanskrit.

8.1 RESEARCH PAPERS

The present century produced many research papers in the field of Indian Philosophy in modern Sanskrit. Indeed modern Sanskrit is in no way inferior to any other language in carrying out researches with a scientific approach. We find the following Research Journals which evinced much interest in publishing Research papers in Sanskrit.

8.1.1 JOURNAL OF THE GANGANATH JHA K.S. VIDYA PEETHAM

It is one of the oldest and reputed Research Journals of the nation. From the beginning Sanskrit Research papers of high standard have been published in this. For Example in 1974 GJKS Vidyapeetha published Ganganath Jha Centenary Volume as Vol. XXIX Parts 1-4, wherein the following papers were published:

1. अर्थापत्तिविवेचनम् by prof N.S.R. Tatacharya,
2. मीमांसकमते मोक्षविचारः by Panditaraja Subrahmanya Sastri
3. आगमीयबेरविवेकः by Dr. U. Shankara Bhaṭṭa.
4. विष्वक्सेनविषये पाञ्चरात्र-वैखानसयोः मतभेदः by Prof. S.B. Raghunathacharya.

8.1.2 SARASVATĪSUṢAMĀ

Sarasvatisusama is a prestigeous research journal being published by Sampurnananda Sanskrit University, Varanasi. We find research papers of very high standard on all the systems of Indian philosophy in this Journal. To quote some:

1. विधिमीमांसा by Prof. N. Pattabhirama Sastri in 1984.
2. मीमांसकमते मोक्षविचारः by Pt. Ramavadan Sukla in 1978
3. विभिन्नदर्शनानां नये प्रत्यक्षप्रक्रिया by Pt. Kaustubhanand Pandeya in 1984
4. रामानुजमतानुसारेण बुद्धितत्त्वसमीक्षा by Prof. N.S.R. Tatacharya in 1984.

8.1.3 SĀGARIKĀ

As it has been published by Sagar University it is named Sagarika suitabaly. We find in Sagarika many Sanskrit papers on different philosophical concepts. For example:

1. ब्रह्मसूत्रार्थे विशेषविमर्शः by Panditaraja S. Subrahmanya Sastri
2. मुक्तिविचारः by Pt Visvanath Miśra
3. कर्मकर्तृमीमांसा by pt. Visvanath Misra
4. मीमांसादर्शने विधिविमर्शः by Dr. Ramasarma Sastri in 1977

8.1.4 VIŚVASAṀSKṚTAM

Visvasamskrtam is a Reasearch Journal of Visvesvarananda Vedic Research Institute, Hoshiarpur, which is intended to propagate Vedic knowledge along with Philosophers. It is a quarterly journal exclusively devoted to the higher learning of modern Sanskrit and sastras. We find scholarly papers written in Sanskrit on various problems of Indian Philosophy.

1. जैनदर्शनेऽहिंसाया निरूपणम् by Prof. Deyananda Bharagav in 1984, part-I
2. असत्कार्यवादविवेचनम् by Pt. Indranath Uniyal in 1966, part - III
3. प्राचीनदर्शनसमन्वयः by Pt. Kedarnath Ojha in 1972 parts I to IV.
4. श्रीमदरविन्ददर्शने मानवनियतिस्वरूपम् By Sri Krishna Murari in 1973-74.
5. शब्दार्थसम्बन्धसमीक्षा By. Dr. S.P. Vithal in 1990.

8.1.5 NAIMISIYAM

It is a half-yearly journal of the Institute of Vedic and Puranic studies and Research, Sitapur, Uttar Pradesh. We find papers in Sanskrit on Indian Philosophy. It has published दृष्टिसृष्टिवादः by Dr. Sriramapandeya in 1982.

8.1.6 SAṀSKṚTAVIMARŚAḤ

"Vimarsah" is an officiala organ of Rashtriya Sanskrit Sansthan, New Delhi which is being published half-yearly, wherein we find a number of Sanskrit papers of high standard. For example

1. अद्वैतदर्शनस्य प्रामाणिकत्वम् By S. Subramanya Sastri in 1978, Vol.6 Part 1-2.
2. मिथ्यात्ववादः by Prof. P. Ramachandrudu in 1978
3. मीमांसकसम्मतो देवतावादः by Pt. K. Balasubrahmanya Sastri.
4. ब्रह्मशब्दार्थविचारः by Pt. Devanathacarya in 1982.
5. अनुव्यवसायमीमांसा by Prof. N.S.R. Tatacharya in 1976.

8.1.7 S.V. ORIENTAL JOURNAL

Sri Venkateswara University, Tirupati publishes S.V. Oriental Journal on behalf of S.V.U. Oriental Research Institute, Tirupati wherein we find a number of Sanskrit papers. For Example:

1. अद्वैतवाद अध्यासः तन्मूलो व्यवहारश्च by Vidvan R.Ramasastri in 1978

2. श्रीखण्डदेव-गदाधरग्रन्थयोरितरेतरपरिचयः by Panditaraja Sri.V. Subramanya Sastri in 1978
3. नैयायिकरीत्या भाट्टमीमांसकरीत्या च कर्मत्वविचारः द्वितीयार्थश्च by Prof. N.S.R. Tatacharya in 1978-79
4. मल्लिनाथस्य मीमांसाशास्त्रपाण्डित्यम् by Prof S.B. Raghunathacharya in 1977.
5. अपि मीमांसका मनोवैभववादिनः by Prof. S.B. Raghunathacharya in 1978-79

8.1.8 THE JOURNAL OF SANSKRIT ACADEMI

The Osmania University Sanskrit Acadamy is publishing a journal as Annual Number where Sanskrit papers on scientific lines are included .
For example:
पूर्वमीमांसासम्मतं देवतास्वरूपम् by A.Ramulu in 1983.

8.1.9 ASR NEWS LETTERS

The Academy of Sanskrit Research, Melkote is publishing its News Letter monthly where we find Sanskrit papers regularly. For example:
इतिहासपुराणरीत्या सृष्टिविचारः in 1989.

8.2 GENERAL ARTICLES

Last but not the least we find Sanskrit articles of general nature in half-yearlies, quarterlies and monthlies. Let me mention some of these journals hereunder:

8.2.1 SAṀSKṚTABHĀRATI

It is being published on behalf of Sanskrit Bhasha Pracharini Samiti, Hyderabad. Generally they publish Sanskrit articles of public interest. For example:

पूर्वमीमांसावार्तिककारः कुमारिलभट्टः by Dr. A. Yajnaramulu in 1992.

8.2.2 SAṀSKṚTAMAÑJARĪ

It is a quarterly Sanskrit Journal where we find the following Sanskrit articles.

1. वाल्मीकिरामायणे जीवनदर्शनम् by Dr. Ganesha Datta Sarma.
2. श्रीमद्देवीभागवते मायानिरूपणम् by Dwarika Prasad Tripathi.

8.2.3 GAIRVĀṆĪ

The Samskṛta Bhāṣāpracāriṇī Sabhā of Chittoor is publishing a monthly magazine by name 'Gairvāṇī' where we find various articles on Indian Philosophy written in Sanskrit. For example:

1. श्रीमद्देवीभागवते कर्मतत्त्वम् by Pt. Sri Dwarika Prasad Tripathi in 1990
2. कोऽयं ब्रह्मचारी by Smt. B.Lakshmi Kanaka durga.

8.2.4 SAPTAGIRI

It is being published by T.T. Devasthanams Tirupathi. Although there is no separate issue for Sanskrit, Sanskrit articles are published in the Hindi Magazine.

9 CONCLUSION

After careful examination of all the sources pertaining to modern Sanskrit writings it is quite obvious that there has been tremendous change in writing activity in all the fields of Indian Philosophy. There is no doubt that it is a continuous force infused in the minds of distinguished scholars of the day. Sanskrit, one of the richest languages of the world, enjoys the same status as in the previous centuries and even now is capable of providing all types of writings especially in the field of Philosophy.

I am sure that the 20th century Sanskrit writer in general and critic of Indian Philosophy in modern Sanskrit in particular are very conscious of the value of reason, and aware of human sucesses and failures. Contrary to the past, the Sanskrit critic of the day singularly perceives changes in the society around him, as he grows in maturity and insight, he is able to put the best of his ripened powers in all his works. The modern Sanskrit critic is as much the part of the society as the critic in English.

I feel it is not out of place to suggest a comprehensive survey of Philosophical writings at national level connected with this century. I whole-

heartedly congratulate Sahitya Akademi and Ramakrishna Mission for organising this meaningful Seminar at national level and earnestly request both the Institutions to undertake a thorough survey of Philosophical writings of this century in modern Sanskrit which will yield wonderful results and provide proper guidance to posterity.



1 PROBLEMS OF TRANSLATION FROM SANSKRIT INTO OTHER INDIAN LANGUAGES AND FROM INDIAN LANGUAGES INTO SANSKRIT

-- Prof. K. Krishnamoorthy

In the world's history of letters, translation has a conspicuous place and a lot of literature has grown on the theory and practice of translation from one language into another in the languages of the West. They apply more or less to Indian languages too mutatis mutandis. But, Sanskrit seems an exception. Unlike other languages, which have grown profusely over the centuries, the greatness of Sanskrit lies in having resisted all changes by its rigid conformity to fixed rules of Paninian grammar. In the long and chequered history of literature in different modern Indian languages the phenomenon of translation is of very late occurrence. Though we have stray examples

of attempts at what we might call ' translation' in our modern parlance, of one or two Sanskrit verses in vernacular poets like Pampa in Kannada, they never had any idea of a close and scholarly prose or verse translation of any entire work in Sanskrit. They attempted only loose variations or loose versions of the epics in Sanskrit. This applies to the works of Kamban in Tamil, Pampa in Kannada and Tulasi in Avadhi. As a direct outcome of the modern renaissance movement in various languages started by the English educated India, the different vernaculars saw the rise of translation in a big way. We see scores of translations of the Bible in various languages of India and text-book literature grew apace giving models of prose and verse freely translated or adapted from their English prototypes. But, Sanskrit did not allow itself to be inundated by this new flood for well over a century.

Sanskrit has had to live, as it were, with two wives, not always co-operative, viz., the University-trained scholar and the traditional pundit. While the former thought that Sanskrit was dead and moribund even like Greek or Latin, the latter believed that it was as effective as ever even today. The large number of periodicals in Sanskrit that appeared like mushrooms all over India owes its origin primarily to traditionists and the University men remained out of that circle by and large. Thus the work of selection and translation was done in these pages only by Sanskritists, untrained in modern methods of translation. But the pity is that their rating was mostly left to the University scholars, and, as it is well known:

" Lokaḥ paraskhalanadarśane divyacakṣuḥ \
jātyandha eva nijadoṣanirīkṣaṇeṣu \\"

(" People develop a divine eye in spotting out flaws in others; but they are totally blind to their own")

The good points about the translations were mostly missed by the scholarly reviewers, and thus there was no climate for the rise of well-planned translations either from Sanskrit into Indian languages or vice-versa.

With the foundation of the Sahitya Akademi and its journals the best of the pandits had their first chance at the hands of scholars like professor V. Raghvan to invite attention and come in for appreciation. The several articles written by the said Professor in the sixties sum up for the first time the total output of works constituting modern Sanskrit literature (in the 19th and 20th centuries) and their number runs to more than a thousand. Not a small figure at all quantitatively. But the rub comes when it is qualitatively assessed, and here Professor Raghavan does not guide us. Translations alone run to hundreds and as might be expected, literary excellence is at a very low ebb and unevenness is not pronounced.

Thus we have almost a *tabula rasa* or clean slate in respect of translation from modern Indian languages into Sanskrit according to modern requirements of fidelity, readability and accuracy. It is humorously said that like some women translation connot be beautiful and faithful at the same time. That apart, a regular course in translation must be undergone by would be translators. In other languages such courses are already there in Universities. But the

unique nature of Sanskrit is such that it demands a detailed course not divested of scholarship.

We have to learn a lot from the long chapter of translation of Sanskrit classics in English. Those by Sir William Jones and H.H. Wilson followed by Monier Williams are no doubt scholarly, but they are just dismissed as no more than philological exercises by their successors like Professor H.H. Ingalls and John Brough. This is because Sanskrit has a rich treasure of vocables at once poetic and melodious. It is a language where even technical and scientific works are written in metrical verse: Much is lost in a vapid and colourless rendering in a modern language in the medium of ordinary prose. A metrical and close version is what is required and very few even in English have succeeded Ingalls and Brough may be taken as models of capability and metrical harmony as approached by hundreds of others.

The problems posed by the Indian literary scenario are still more complicated. Modern South Indian languages do not have a place for what is natural in Sanskrit like the passive voice. The dual number in nouns, adjectives and verbs, and long compounds as well as the numerous Taddhita-s and Kṛdanta-s. This relates to the form or structure of the two languages in question. Any literal word-to word rendering will torture the idiom of the one or the other language. A masterly command over both the media is thus a must for a translator, and he should also have an insight into the poetic values of Sanskrit synonyms. I may give an example here: The idea of lotus (which is our national flower) can be conveyed by several

synonyms like varija, jalaja, ambhoja, ambuja, payoja, etc. Though it is quite like the rest, we do not say: 'udakaja' for 'lotus' or "udakadhara" for "cloud" or ocean. The translator must have an insight into why this is so.

It is time we turned to actual examples. Though Sanskrit was used as an effective medium down the ages for the expression of scientific, technical and philosophical literature, its attitude to poetic language has been exclusively aesthetic, bordering on the rhetorical. Even kavya prose is more poetic in Sanskrit than poetry itself. Hence, if the Sanskrit scholar has been a purist all along, there have been men of genius, who are born poets in two languages and who have given us models of ideal poetic translation that might satisfy even a perfectionist. For example, in Kannada.

Kālidāsa's Raghuvaṁśa verse (6.51)

"adhyāsitāṁbhaḥprasatokṣitāni
śaileyagandhīni śilāltalāni \
kalāpinam prāvṛṣi paśya nṛtyam
kāntāsu govardhanakandarāsu \\

has been translated by Kavi-Cakravarti Ponna (10th century A.D.) in a beautiful Kannada or Āryagiti as follows:

Ghanasamayadolirdu sila-
Sandol saileyasurabhitalaldol govar-
dhanakandaradol sikhinar-
Tanamam nim noda lalitakekanvitamam

Similarly, for a longer measure, we may take an example from Kālidāsa's Vikramorvaśīyam (I Act) :

asyāḥ sargavidhau prajāpatir abhūt candro nu
 kāntipradaḥ
śṛṅgāraikarasaḥ svayam nu madano māso nu
 puṣpākaraḥ \
Vedābhyāsajaḍaḥ katham nu Viṣayavyāvṛtta-
 kautūhalo
nirmātum prabhaven-manoharamidam rūpam
 purāṇo muniḥ \\

The classical Kannada poet gives the following rendering of this lyrical gem :

ivalam śṛṅgārasāram kusuma - sarane men
 madidam prollasatpal
Lavapuspam men basantam bayasi
 padedanettam sudhasaramam su-
Suva candram tane men puttisidam-adijadam
 chandasam padmajam nik
kuvamallam kartrvadandinitatisayamam
 talvude kanneyandam

We might see how the poet here has exploited to advantage the iteration of even particles like utprekṣāvācaka 'men' and used a linguistic form of old Kannada no less refined and perfect than Sanskrit. Such attempts are entitled to be termed as transcreations; and they differ completely from their more prosaic counterparts, usually called 'translation'. Keeping these as model, Basavappa Sastri, a scholar of the early 20th century, virtually rendered Kālidāsa's

Śākuntala into felicitous Kannada which has remained an unsurpassed feat of achievement in translation.

The present writer has attempted on the same model verse-renderings of Sanskrit alaṅkāra classics in Kannada like the Dhvanyāloka and Kāvyaprakāśa. Besides metre, he has also tried to preserve the shade of rhetorical beauty pointed out in the original verse. I am happy to say it has won wide acclaim from scholars. Now the question arises of translation from Kannada or other languages into Sanskrit. The task becomes easy of execution when the choice of the piece to be translated is epical or narrative in charactor. The present writer has published a portion of a canto from the Jñānapīth award-winning 'Bhārata Sindhurashmi' by "Vināyaka" or Dr.V.K. Gokak in the pages of Samskṛta Pratibhā in 1985. The first lines of the original and the translation are here reproduced:

Sanjeyagittaga manjugavidolu avaru
Pavadisida koneyali, kanbidalu nirvegadali
malagidedebbesivararu, kanneduru mellane sulidu
puttagrahadolu tolagi, bogareyandava tidi
nabhadi gimigimi tirugi suttitondanondu
bhasmakumbhavunasuve
vismayagondiralavaru
adara vibhramana jinugisidantha talalaya
havanugondittintu chandasikoktigalagi
iddudellavu biddu budiyire, budiyanu,
sattavara dehavire mrttikeyu mrttikeya
hottu saddillaldele bambayalolaleyutiha
bhasmakumbhave nanu prthviyennuvarenna
(Vol. II, p.717)

It is a form of blank verse without any Sanskrit-ridden vocubulary. Here is my Sanskrit rendering in facile anuṣṭubhs:

praviṣṭā śayanāgāram sandhyātuhinasīkarā \
yatrāste sma niśceṣṭam viśvāmitro mahāmuniḥ \\
samunmīlitanetreṇa tena dṛṣṭā mahādbhutā \
dhyāyatā bahugaṁbhīram cittākāśam parātparam\\
bhramantā caṇḍavegena bhasmakuṁbhatanur mahī \
śukragrahasya dedīptyā bhrājamānā nabhoṅganā \\
āsīd vibhramaṇaṁ bhūyo layabaddhaṁ susaṅgatam \
tasyāśca padamādhurya-cchandogatisamakramam \\

nikhilam bhasmasādbhūtam jīvajātam vahāmyaham \
niveśya bhasmarūpeṇa svātmanyeva nirantaram \\
nityabhramaṇaśīlāyāḥ vyomni me nasti viśramaḥ \
aham pṛthvīti samproktā sarveṣāṁ samadarśinī \\
(Samskṛtapratibhā, 1985, p.112)

My aim has been to attain, first and foremost, facile readability in Sanskrit without the sins of omission and commission. Similarly for a liberal but very effective translation even without metre. I might give a random example here. It is a verse from Mahimnasstotra:

mahī pādāghātād vrajati sahasā samśayapadam
padam viṣṇor bhrāmyadbhujaparigharugṇagrahagaṇam
muhurdyaurdausthyam yātyanibhṛta-jatataditatata
jagadrakṣāyai tvaṁ natasi nanu vāmaiva vibhutā

The resounding syllables in the originals have almost the sound beats of dance-measures. Basavanna, the great Veerasaiva saint (12th century) renders it as under in a rhythmic prose, all his own:

Aduritu padaghatadinda dhare bidiriduvu
mukuta tagi tarakegalu, uduriduvu kaitagi
lokangalellanamma kudalasangamadeve
nindu natyavanade

(Vacana 540)

Thus what matters is the transmission of the spirit of the original intact.

The Tulasi Rāmāyaṇ in Avadhi has attracted naturally many translators because of its immense popularity. One of the most recent attempts at a Sanskrit rendering is by Nalini Sadhale (Paradkar) of Pune. Though, for the most part, her language is chaste, and metre pleasing, we often find lapses of padding or ommission for example:

nath dekhi padakamal tumhare
ab pure sab kam hamare

has been, like elastic rubber, stretched into four lines as follows:

dṛṣṭam yad adya bhagavan nijalocanābhyām
phullāravindasadṛśaṁ tava pādayugmam \
he nātha yat kim api nau manasepSītā m tad
nūnam prabho susaphalīkṛtam eva sarvam \\

The lady is capable, however, of good translations, by and large. One example should suffice:

khal agh agun sadhu gungaha
ubhaya apar udadhi avagaha (J 18)

agadhas-sagaras soyam gunanam sajjano yatha
papanam aparam parah toyarasis tatha khalash

An ambitious attempt has been made to translate Iqbal's Urdu verses into Sanskrit by Pandit Motilal Puskar of Srinagar. However laudable his attempt is, his performance leaves much room for improvement. Let us take an example:

her subha uthke gayen mantar vo mithe mithe
ere pujariyon ko may pit ki piladen

This becomes:

prater utthaya nityam succaraayeya mantran
sarvarcaken dadyaya premamrtam sadaiva

The exercise is flawed metrically as well as grammatically. It could be improved as follows:

Pratar utthanasamya sumantran anjulasvaraih
gayamah pujakebhyasca vitaramo varamrtam
(Iqbal Kavyadarsanam, Srinagar, 1984)

I am happy to say that my erstwhile colleague and student, Dr. M.B. Paraddi has come out with happy renderings of select Basaveswara vacanas and Kabir's sayings in Sanskrit. The latter has brought him the Sahitya Akademi award for translation recently. The original reads:

nudidare muttina haradantirabeku
pudidare sphatikada salakeyantirabeku
nudidare linga mecci ahudahundenabeku

The translation is

Vani bhavet sumadhura vimala siva ca
muktavalliva manidiptiriva prakrsta

Suddha sitopalalateva sivanurakta
Srisangamesa vaiata krtina kimatra

(Basaveshvara-satakam, Hubli, 1989, verse 75)

Another verse from his Kabīraśatakam:

Jai men basai kamodini canda basai akas
johai jako bhav ta so ta hi ke pas

Translation:

candrasya tārapathavaśa eva
kumudvatī varicayadhivasā \
kim tv etayaḥ prema vikāsam eti
yaṁ kāṅkṣate so'sti manssamīpe \\

(Kabīraśatakam, Hubli, 1988, Verse 37)

So far we have been seeing how in the matter of selecting works from Sanskrit or Vernaculars for purposes of translation, modern writers are seen giving priority to narrative, didactic and lyrical material.

But we all know that the main thrust of modern literature is towards realism and life as lived today by various sections of society in the highly complelx modern age. It is true that the translators entered the field rather late in the day. Yet, Sanskrit will not profit much unless and until the challenge posed by modernist creative writing is taken up by the Sanskritist. indeed, I am very happy that my young friend, Sri. H.V. Nagaraja Rao, has been assigned by the Akademi the task of translating Dr. S.L.

Bhyrappa's "Dattu" an Akademi Award-winning novel, into Sanskrit. The credit of having first attempted Sanskrit renderings of Premchand's five short stories also goes to him. I give below just a very short sample of his crisp and heart-warming Sanskrit prose:

> Kintu yām sajjanatām bhavatī ahaṁ pratyakṣīkṛtavatī, tad vaktum aśakyam. bhavān mama racanānām praśaṁsitṛṣu prathamaḥ. aparathā tu ahaṁ nirāśā jātā syām \ bhavatprotsāhanasyaiva idam śubhaphalam yad ahaṁ sarvāḥ etāḥ kavitaḥ racitavatyasmi. tāsu yāḥ apekṣitāḥ, tāh bhavatā rakṣyantām ahaṁ nāṭakam apy ekaṁ racayituṁ prārambhaṁ kṛtavatyasmi.

I would, however, request my friend to reconsider whether a choice of the passive in Sanskrit instead of the active voice in the original would not be a happier one. I would rather amend it as follows:

> Yā mayā pratyakṣīkṛta sajjanatā bhavati, sā vaktum aśakyā. bhavān evam prathamo gaṇyase mama racanānāṁ praśaṁśakeṣu tava praśaṁsayā abhavennūnam ahaṁ nirāśānimagnā bhaveyam. mama etāḥ sarvāḥ kavitāracanāḥ tava protsāhanasya iva pariṇāmaḥ. adya mayā kasyacana nāṭakasyāpi racanā ārabdhā.

We cannot leave out of consideration here some outstanding attempts made at translating metrical

pieces from a modern Indian language into Sanskrit in such a way that the metre of the original is also retained. It is indeed a very bold experiment and might lead to significant results if only the metres would ring rightly on Sanskrit ears. But, more often than not, a mere scholar whose mastery of rhythm and cadence in Sanskrit prosody is inadequate will miss the melody in his attempt to capture it. In this connection, Sri. C.G. Purushottama's Kāvya-taraṅgiṇī (volume I, Mysore - 1959 and volume II, Mysore, 1967) deserves mention. The first volume selects only very simplistic short verses of Kuvempu and mechanically renders it in Sanskrit, word to word.

> haruku batte tirukanorva maneya mundake' ninu baralu nanu ende hogu mundake

Its rendering ;

> chinnavasanabhikṣuka iva
> sadana-purataḥ \
> tvayi tu bhavaty aham uvāca
> yāhi purataḥ \

The third line has a wrong beat in "bhavatyā" because Kannada verse does not allow ja-gaṇa here. Sadana purataḥ is un-idiomatic, "ahaṁ uvāca" is a grammatical howler. Such grammatical liberty or lapse in the name of metrical requirement cannot be countenanced.

Similalrly, such flaws abound as instanced in exotic expressions like Kaliyug for Kaliyuga (p. 45), "mandahāsa" for "mandahasa" (p. 8), etc. And in the

matter of metre also, the sensibility of rhythm and melody evidenced by the original poet has been almost disfigured in Sanskrit.

When the modern trend is towards discarding metre all-together and improvising lines to suit imagery, the attempts on part of some lone translators to bring in old metres like Satpadi and Tripadi of Kannada into Sanskrit appear to me as self-defeating exercises. For one thing, the absence of line-end pause in these cannot be broken in Sanskrit and so too their sithiladvitvas or so called soft conjuncts.

Now, while closing the paper, I might permit myself an optimistic note. Though the task of translating from and into Sanskrit is both challenging and difficult, the attempts so far made have cleared the field so well that we may surely look forward to a richer harvest of good translations in the foreseeable future, since the cultural ethos throughout India is virtually one and the same.



2 TRANSLATION OF INDIAN LANGUAGES INTO SANSKRIT : IN PERSPECTIVE

-- **Prof. Adyacharan Jha**

The task of translating from one language into another is, in itself, a difficult job as such languages have their own grammar, phrases, idioms and indeed, their own management. Naturally one faces quite a few difficulties while undertaking this task. And yet this process has been on for quite a long time which is beneficial to the literary treasure. Hence it should always be welcomed.

The case of Sanskrit language presents a unique challenge as most of the ancient Sanskrit works are in verse, their translation into Sanskrit prose form is all the more difficult, be it, philosophy, astrology, medical science, or any subject. In this context I would like to share my experience with my readers during writing of two of my recent works in Sanskrit prose.

Firstly, if you are translating a Hindi Work into Sanskrit, you need a Hindi-Sanskrit dictionary as well as handbook of Sanskrit idioms and phrases and that of Hindi.

Secondly, great care has to be taken in selecting words for substitution from one language into another without disturbing the total effect of the original text. Without this it would be a sheer waste of time and effort.

Needless to say while taking up the translation work, one has to read the main text thoroughly and understand it in its entirety. The difficulties that this job presents can well be understood by any common man.

But the most difficult part of the translation work is when you deal with the grammar of the two different languages. As we all know, the grammar systems of Hindi and Urdu are different from Tamil, Maithili, and Bangla and Sanskrit has a grammar of its own where we have three numbers in its number system while it is always neutral between two genders.

Despite the above mentioned difficulties I took up task of transcribing Rāmkathā-s of different languages into lucid and concise Sanskrit prose and I feel honoured to say that my two books have already been published.

The first book "Bhārtīya Vāṅgamayeṣu Rāmkathā- varṇanam - (pratham khaṇḍam)" is a concise prose version of Vālīki Rāmāyaṇ, Ānand

Rāmāyaṇ, Adbhut Rāmāyaṇ, Adhyātma Rāmāyaṇ and Hanuman-nāṭak all, combined into one. These epics are the sources of my book and at various places I have quoted from these books, which I believe, have enhanced the beauty of the book.

To read all those epics in detail, then make a concise summary of all and then present it in a prose version was, I believe, a stupendous task.

I am thankful to you scholars that my humble effort got acclaim beyond my craziest imagination. This book was published in July 1989 and was released by the then Hon'ble Vice-President of India His Excellency Shri Shankar Dayal Sharma in August in New Delhi.

Recently, the former Justice of Patna High Court, Shri Vishwanath Mishra, translated the book both into Hindi and English. The version is complete and will be released soon.

My humble effort in writing that book was to help the readers of Rāmkathā get the materials easily. I hope the book will inspire the readers to go for the entire treasure of Rāmkathā in different languages.

My second book is a Sanskrit version in prose of the great Tamil epic, "Kamb Rāmāyaṇ". I won't take the valuable time of my readers in discussing the problems that cropped up during the writing of this book. Still, I would like to give some valuable information about that great epic in Tamil to help the readers.

The original "Kamb Rāmāyaṇ" in Tamil was composed in 9th century and it consists of 11 thousand verses composed by the great Tamil poet "Maharshi Kamban." This book is a masterpiece of Dravidian literature and indeed a gem in the jewel of Indian literature. Though the book bases itself on the Vālmīki Rāmāyaṇ, it has its own verse management. Both its artistic side and thematic side are marvellous. The book has a few rare sequences which can only be savoured by reading them. The entire text leaves an indelible impression on readers-minds for its sheer beauty.

Being quite unfamiliar with Tamil language, I took the courage to undertake this stupendous task under inspiration from my readers and my own deepfelt sentiments for the Rāmkathā.

To begin with I read the six volumes on Kamb Rāmāyaṇ editted by the renowned Tamil-Hindi scholar Mr. T. Sheshadri. It took me about six months. I noted down all important sentences and sections that particularly touched me. Having gone through this, I then sat down to write my own version in prose ofcourse, in Sanskrit. By the grace of God, and the blessings of you all, the book is now complete and has been published. It consists of about 400 pages.

Before closing down my pen, I would like to mention some of the novelties that I found in Kamb-Rāmāyaṇ. It would be worth mentioning.

(i) "Kamban" has, while basing his story on the Vālmīki Rāmāyaṇa, completely ignored the "Uttara-Kāṇḍa". At the end of the "Yuddha-Kāṇḍa Rama

returned from Lanka and was coronated in Ayodhyā. And after that he gave Ayodhyā a true "Rāmarājya" by his excellent rule and thus he achieved "Rāmatva".

(ii) In this book the four gates of the palace in Ayodhyā represent the four "Veda-s" and the streams running beside it are said to be the "Upaniṣad-s".

(iii) In Pañcavaṭī, Rāvaṇa uprooted the thatched cottage (Parṇaśāla) of Rāma and Sītā at just one stroke with his spade but without damaging it a shade and then shifted it to his vimān. Rāvaṇa carried the cottage in his vimāna to "Ashoka-Vāṭikā" in Lanka and then established it there, thus without touching Sītā . This means that Sītā remained chaste as ever.

(iv) Just before his death, Daśaratha ordered that his last rites must be done after his death by Śatrughna and not by Bharata as he (Daśaratha) had disowned the latter as his son and Kaikeyī as his wife. When Bharata returned to Ayodhyā, he stood speechless and stunned by this news. Finally, Śatrughna did the cremation.

(v) After the last rites, the entire family of Rāma alongwith Guru Vaśiṣṭha left for Chitrakoota to do the "Tarpana" in the sacred "Mandākinī" river there. There again, Guru Vaśiṣṭha reminded Rāma of the order of Daśaratha, given at the time of his death, regarding Bharata. Here Rāma declared that in Ayodhyā, the orders of Daśaratha were supreme, but here the command of the eldest brother will hold and so, Bharata will also perform the "Tarpana".

(vi) In the battlefield, with the fall of Ravana, Mandodari came rushing to him and fell over his body weeping terribly. In fact, she died there instantly and Ravana breathed his last a long while after that. It proves that Mandodari did not die a widow.

All the sequences mentioned above have been brilliantly described with impeccable competence and mastery. The beauty of the poetry lies in all the facts, that is, comedy, tragedy, scenery, dialogue, sequences, love, hate, intrigue, etc., and all these passions have been equally competently dealt with so that it is difficult to put it in a single category. All the scenes have been beautifully described and the overall effect of the story is simply mesmerising. Maharshi "Agastya" has been declared to be the father of Tamil-grammar while "Pāṇini" is said to be that of the Sanskrit grammar. The dignity of Tamil language has been enhanced by this great work. Everywhere, the greatness of our land has been focussed sharply.

I believe, the readers will now understand fully the difficulties and roadblocks that is faced by the writer while doing the translation job. This book, I suppose, will in its lucid prose form, provide a good opportunity to the readers to savour the beauty of that great Tamil epic. Indeed, it will help them to benefit from the vast stock of wisdom that our ancient literatures have to offer ---- it is my firm belief.

I would like to conclude, reading the English version of the preface to this new book sent to me by "His Excellency the Vice President of India.



3 PROBLEMS OF TRANSLATION FROM SANSKRIT INTO OTHER INDIAN LANGUAGES AND FROM INDIAN LANGUAGES INTO SANSKRIT

-- **Prof. S.P. Singh**

Translation is the device through which the thought and emotional content embodied in one language is sought to be transferred to the other. How far this can be done perfectly, is a moot question, as language is involved in the process of thinking since the very beginning giving thus a unique form to each of its manifestations. This uniqueness gave rise in India to the doctrine of inseparable relationship between the word and the meaning: *nityaḥ śabdārthasaṁbandhaḥ*. But approximation of sameness in this matter is a possibility borne-out by the multiplicity of languages in the world giving expression to the same human ideation and feeling each in its own way. If one human

idea or feeling can be expressed almost equally well in all the languages of the world, the same embodied in one language can be translated into any one of them. The only difference between the two cases is that while in the original writing the writer draws his stuff directly from the actuality, in translation the same stuff is sought to be re-captured through the medium of another language. It then depends on the linguistic sensibilitiy of the translater to re-capture the ideas expressed in one language and re-state the same in the other.

Today when the horizons of knowledge are expanding so fast and are finding expression in hundreds of languages in the world, translation is the only device through which we have the possibility of keeping ourselves abreast of all what we need to keep. Translation from Sanskrit has got an additional importance in view of embodying in it also something which is not available in any other language of the world. Being the oldest living language of the world and having got preserved itsellf and the literature in it most comprehensively, it embodies in it ideas, aspirations and experiences of the humanity most abundantly since untold ages. Indeed it has got preserved in it experiences of those bygone ages corresponding to which in antiquity all the languages of the world even combined have almost nothing. Besides the antiquity, depth of thought and excellence of literary merits also in a number of areas Sanskrit stands almost alone in the whole of the world.

In view of all this, as soon as they came to have grasp of it the Western Sanskritists rushed to translate into their respective languages as many works in

Sanskrit as could be possible. The same zeal in translation, however, has not been shown so far in India. The reason is obvious. While Sanskrit was an entirely new discovery for the Westerners, it has ever been the life and breath of education, learning, intellection and ideation in India. Most of the men of learning in this country have, along with their mother tongues, been conversant with Sanskrit so as to understand its classics in the original itself. For better understanding they needed elaborate commentaries rather than mere translations. This appetite for elaborate explanations led to the rich harvest of commentaries on Sanskrit works in this country.

In the modern times this trend has taken a different turn as per the needs of learners of Sanskrit at various levels. Sanskrit texts have been edited along with translations and notes in regional languages. Besides being limited to such works as have been precribed from time to time in the syllabi of various educational Boards and Universities, these renderings have been done just to serve as tools for making one understand the original. With their limited objective, these translators could not naturally think of making their renderings substitutes of the original in regard to form as well as the content with a conscious effort to incorporate the aesthetic beauty of the original in the translation.

Serious translation work from Sanskrit into other languages has been done by Western scholars. As the readers of these renderings were far removed from the Indian context and were not supposed to know anything of Sanskrit, they were intended to

represent the original as perfectly as possible. In this task the translators had to face several challenging problems. The language of translation was far removed from Sanskrit in every respect, be it vocabulary or syntax. They had to search out equivalents for each and every Sanskrit word and arrange them in a way so as to produce the effect of the original in form as well as content. The discovery of the Indo European affinitiy of their respective languages with Sanskrit proved to them a matter of considerable help particularly in the translation of select words. But the total cultlural milieu of Sanskrit was entirely different from their own. In spite of knowing the language, the translators were not in tune with the culture embodied in Sanskrit and also forming its background. On the other hand, their commitment to an entirely different cultural milieu proved a great impediment in their way. Western translations of Vedic texts in particular exemplify this point very well. The translations are considerably literal but very often bereft of meaning as such. A single example will suffice to give an idea of the extent to which these translations are not only meaningless but also sometimes perverse. We may examine the following Ṛgvedic mantra for example:

Sakamayam Dhūmamārādapaśyam
Viṣuvatā Para Enāvareṇa.
Ukṣāṇam Pṛsnimpacanta Dhīrā-
Stāni dharmāṇi prathamānyāsan.
(RV. I. 164.43)

This is a mantra seen by Dirghatamas, the seer of the famous Ekam sad vipra bahudha vadanti 'reality is one which seers speak of variously'. The

Supreme Being offers itself as the animal of sacrifice to be consumed by the fire burning from its own excreta. It is out of this self-sacrifice of the Being that the primeval principles of sustenance have emerged, so does the mantra maintain. As against it, R.T.H. Griffith translates the mantra as under:

> "I saw from far away the smoke of fuel with spires that rose on high over that beneath it. The Mighty Men have dressed the spotted bullock. These were the customs in the days aforetime."

Those who are not in a position to go through the original, what impression they would form out of this translation, needs no elaboration. And this indeed is happening to a horrible extent.

In view of the prevalence of such misleading translations of such a classic par excellence as the Rgveda even in India today, it has become a desideratum to translate atleast basic works in Sanskrit into our own languages. Translations of some important Sanskrit works have no doubt already been done to some extent in modern Indian languages. In fact translation from Sanskrit classics form the corner stone of the literary edifice of almost all the modern Indian languages. The process started as soon as any such language began to take the literary form. Though this was done with a view to making accessible to the masses the wealth of ideas embedded in Sanskrit, these translaltions happened to be adopted also as models of literary creation in these langulages. As such, these translations proved to be great stimulants of literary creativity in the respective languages. They bear out

the possibiliity of further such stimulation in future also.

But these translations have lived out their utility to us today particularly when viewed in comparison with the Western translations. This is so not only because they are rendered in idioms which have become obsolete in those languages on account of rapid changes in them during these decades and centuries, but also because they are loose in form and just introductory in objective. They were meant for the common men who could through them have some access to Sanskrit classics. As such, instead of being exact renderings, they are usually interpersed with the translations 'own explanations and elucidations. This has happened right from the very beginning, be it the case of Kannada Mahabharata of the 10th century A.D., Telugu Mahabharata of the 11th century A.D. Sir-e-Akbar of the 17th century A.D., or the Hindi Mahabharata of the 19th century A.D. A more recent produce of the type is Satavalekara's Hindi translation of the Vedic Samhitas, Here translation is so much interpersed with moral preachings that the reader is at a loss to make out what is purely Vedic in it.

Sanskrit classics need, therefore, to be translated afresh into all the current languages of India in such a way as to serve perfectly as substitutes of the original in regard to form as well as the content. Metrical works need preferably to be translated into metrical form while prose work in prose form. The order of words in a particular verse or sentence in the translation needs to be kept, so far as possible, almost the same as in the original mantra, sloka or sentence.

This would not only help in bringing structural approximation to the translation but make it also easy for any one to check the authenticity of it whenever required to do so.

In this process there would understandably arise problems due to syntactical rigidity of the language of translation as compared to the flexibility of Sanskrit. No one of the modern Indian languages is as flexible in its syntactical structure as Sanskrit. Being faced with this problem, the translator may gainfully take to the middle path by trying to be as close to the original as possible without compromising with the basic character of the language of translation. For, after all it is rendering in that particular language which is going to be placed in the hands of the prospective reader who may intend to understand a particular Sanskrit work as translated into his own language. Under such circumstances if the translator infuses so much of the Sanskrit form in his translation as to make it incongruent with the common usage of that particular language, it would become detestable to the reader resulting in the loss of readership.

The same is true of the idiomatic usages also. Each language has sets of its own idiomatic usages evolved in its own peculiar circumstances comprising geographical conditions, cultural traditions, religious, social norms, etc. Not withstanding the broad uniformity of the human feelings and reactions, sometimes a particular idiom in a certain language is such that if translated literally in some other language, it is likely not only to lose its whole beauty but also to communicate a sense just opposite to what was

intended in the original. A well known example of it is the set of idioms in English and understandably in other European languages based on warmth and coldness. Due to the peculiar climatic conditions in Europe what is warm is good and what is cold is bad. But the same is not true of India and other tropical and semitropical countries. Here obviously the cold is desirable while the hot is undesirable. In such cases, the translator has to keep in mind the susceptibility of his prospective reader. He has to render the idiom in such an amended way, if so required, as to communicate the sense sensibly and effectively. For this, if mere amendment is not sufficient, he may replace the original by the corresponding one in the language of translation.

Fortunately the translator from Sanskrit into other Indian languages has normally not to face any such extreme problem as the Western translators of Sanskrit works had in regard to syntactical structure as well as the idiomatic and symbolic usage. And this privilege is extended to him in regard to the vocabulary also. The last is particularly true of the South Indian languages which, in spite of their differences from Sanskrit in several basic matters, have in them Sanskrit words ranging from a sizable number to the overwhelming majority. Thus, in any case, practically Sanskrit is by far closer to any Indian language than to any European one, no matter however the modern Indo-Aryan languages might have departed from Sanskrit in the syntactical structure and the South Indian languages be different from it inherently.

John Brough, for instance, in the introduction to his translation entitled "Poems from the Sanskrit" observes, "Where the languages are as far apart as Sanskrit and English, we can never hope for a word grammer metre correspondence.[1]"

As regards words he is particularly impressed by the abundance of synonyms in Sanskrit as against the dearth of the same in English. The richness of Sanskrit in this respect presents a colossal problem before the English translator. But the translator from Sanskrit into any other Indian language can very well make use of the same synonyms of a particular word as used in the original and thus incorporate in his translation the subtlety of semantic differences from one synonym to the other.

Regarding Sanskrit verses he observes: "Sanskrit verses are shapely. They have a very definite and strict metrical form, and often have extremely complex and subtle sound pattern of assonance and alliteration. The qualities of rhythm, of shapeliness of the music of the words, cannot be directly transferred to another language, and there is no perfect solution". While referring to "another language" in this respect, Brough could obviously not take note of Indian languages. Since the metrical system of other Indian languages is also of the same nature as of Sanskrit, there is not much difficulty in following the same pattern and producing more or less the same effect in their translations.

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[1] John Drough, Poems from the Sanskrit (Penguin books) U.S.A., 1968, p. 22

The only marked difference of other Indian languages collectively with Sanskrit lies in the highly synthetic grammatical structure of the latter. With its highly developed inflectional character and immense capacity to form compounds, Sanskrit can communicate a lot of ideas within the span of a single sentence. It can compress in a single adjective the idea communicable otherwise by a whole sentence. It provides for as many alternatives of the arrangement of words in a sentence as the number of words themselves. The same is considerably limited in other languages. They cannot afford to bear the burden of very lengthy compounds. Nor can they take the liberty in the order of words in a sentence. In view of this, it may prove ambiguous to follow the structure of the original language in the language of the translation. Here the condensation may to some extent be eased off by breaking the original sentence into several ones. This is advisable particularly in translating prose works of the type of Kādambarī and *Daśakumāracarita*.

All the inherent affinities of the other Indian languages with Sanskrit and the advantages of translating the latter into them notwithstanding, it is highly imperative that while translating from Sanskrit the translator should always keep in mind the basic character of the language of translation. In no case should it be allowed to lose its character in course of emulating Sanskrit.

As regards translation from other Indian languages into Sanskrit, the earliest specimen of it is found in the Sanskrit renderings of Prakṛta portions of Sanskrit dramas. Though difficult to say at what time

these renderings might have started, this much is certain that howsoever old manuscripts of Sanskrit dramas we come across, we find them invariably accompained by such renderings perusal of whom bears out amply well the sense of exactitude with which the content in one sister language can be transferred to the other word for word and in as close a form as possible. If the original is in the prose-form, it has sbeen rendered in the form of prose and if in verse-form, it has been rendered in the form of verse. The consequence is that the rendering has come to acquire the status of almost the original. If not informed otherwise, seldom can one suspect that the Sanskrit chāyā in Śākuntalam for instance, is not directly from the pen of Kālidāsa himself. This is the real model which is worth keeping in mind while going in for translating into Sanskrit important works in other Indian languages.

These translations must obviously have been done for making the content of the Prākṛta passages understandable to the Sanskrit audience. Particularly since the Prākṛta-s were many, it would have been difficult for any one to follow all of them properly. Thus the Sanskrit rendering gave universal exposure to the content of the localised language of the time. This can thus be used as the prototype for estimating the utility of translating into Sanskrit works in other Indian languages. Prākṛta-s of yesterdays are indeed the modern Indian languages of today. Translation from them into Sanskrit was felt a necessity even in those days, it must be felt all the more necessary in these days of explosion of education and inter-linguistic communication. Naturally it is difficult for anyone to

learn even all the major languages of India. As such, if one wants to go through a certain type of works in all of them, he would have to be disappointed. But if the same works are made available in Sanskrit translation, by learning Sanskrit alone one can have the advantage of going through them together. Today it is English which is rendering this service to us. Sanskrit can very well be used to suppliment English in this respect. Moreover, the Sanskrit rendering may prove much more endearing to us as it is indigenous and closest to the cultural psyche of the overwhelming majority of us. The thought content also, if translated into Sanskrit, would become more profound on account of getting added to it the dimension of cultural depth along with modernity. From the viewpoint of the quality of translation also such a venture is quite advisable. If Sanskrit can be translated better into other Indian languages than in English, as we have seen above, other Indian languages can certainly be translated better into Sanskrit than into English, on which, as link-language of India, we are banking so much at the moment. In keeping with the same argument, if English can be used as a tool of national integration in this country, Sanskrit can be used for the same with greater assurance and usefulness.

What we need today, therefore, is to translate, into Sanskrit at the outset such works of other Indian languages which are most fascinating. What is specially to be kept in mind is the simplicity of the language of translation. It has to come down to the level of the original and, if possible, still simpler and yet lucid. And this, I think, is not difficult in view of immense possibility of stylistic variations in this

language. It can be as simple as any and at the same time as elegant as any. Here the same author can recreate the Vindhyatavi on the one hand and impart the wise lessons to young Sukanasa on the other. On account of the exceptional beauty and cultural depth of this language, works, when translated into it, can hopefully become more original than the originals themselves.



1 SANSKRIT AND RESEARCH

-- Prof. Samiran chandra Chakrabarti

ABSTRACT

The paper deals with some practical problems adversely affecting higher studies in Sanskrit in India. The recent years have witnessed more and more stress laid on research, enhanced research grants and ever-increasing number of publications. Though several institutions have done commendable work, the overall picture of Sanskrit studies does not inspire optimism, for we are sacrificing quality to quantity.

The reasons for poor quality of research output are mainly the following: dearth of competent researchers resulting from neglect of Sanskrit in our educational system, indiscriminate selection of topics, inadequate library facilities, lack of information on current research activities, lack of training in research methodology and language barriers.

The following remedial measures may be considered for improving the state of affairs : retention of Sanskrit upto the secondary examination, introduction of certificate and/or diploma courses in Sanskrit, laying stress on English and some other important foreign languages, compulsory training in research methodo-logy, combination of the modern and the traditional methods, and estasblishing a central organization for imparting guidance and necessary assistance to the researchers.



It is well-known that Sanskrit learning has lost its attraction for the modern society to a great extent. Our brilliant students are choosing science and technology, which promise them better job prospects. In comparison, all the subjects of Humanities have fallen into neglect, but in the case of Sanskrit its usefulness to the modern society is very often debated and the question springs from the utilitarian attitude of our age, when everything is judged by its utility, and that too, often from the material point of view. Under the circumstances it is heartening to know that even now, when utilitarian approach has hindered classical studies, some authors are engaged in creative writing in Sanskrit, e.g. Ramji Upadhyaya, in his presidential address at the Classical Sanskrit Section of the All-India Oriental Conference, XXIX, noted that in a Ph.D. thesis, "it has been brought to light that as many as thirty Mahakavyas were composed during 1961 - 70" (Proceedings of the AIOC, XXIX, Poona, 1980, p.42.)

Many academics and national leaders like Jawaharlal Nehru and S. Radhakrishnan have reminded us that Sanskrit language and literature form the finest heritage of India, capable of fostering basic genius of our country. As a literary medium, Sanskrit is very precise and capable of expressing any idea. All these things are, however, too wellknown and often repeated in support of Sanskrit, unfortunately, in vain.

If we have respect for our heritage, it is expected that Sanskrit studies, though at a low ebb at present, will not be abandoned altogether. Our understanding of the past helps us enrich our present, which again will be the basis of our future. Sanskrit learning sustains us to this day, our civilization still draws on the contributions of the Sanskrit poets and philosophers of the past, and the process of modernization should not be merely blind adoption of foreign models, oblivious of the past.

This is not to deny the necessity of material prosperity. The study of our material needs of the present. In future, as soon as these pressing material needs will be fulfilled, Sanskrit, as the repository of our culture and tradition, will regain its importance, I sincerely believe. Besides, all the solutions to our problems are not to be sought in economy, politics or technology; some solutions may lie also in the understanding of our culture. I also remember in this connexion that the great social reformers like Isvar Chandra Vidyasagar and Raja Rammohan Roy were great scholars of Sanskrit, who explored the Sanskrit which was, and is, the cultural binding force for India, and can still contribute much to our national

integration. Contemporary creative writings indicate that Sanskrit is not really dead, as it is often supposed to be.

For many centuries Sanskrit has been studied in our country in the traditional way. When Sanskrit became known to the West in the 18th century, the attention of the Western scholars was attracted to this area and the age of modern research in Sanskrit started. Some monumental contributions were made by the Western scholars. Indian scholars did not lag behind; they, too, made significant contributions. An idea of what has already been done and what now demands our attention may be had from the bibliographies and periodical surveys made in the Addresses of the Sectional Presidents at the sessions of All-India Oriental Conference. In the last year, the RKMIC organized a seminar on "Indological Studies and Research in India: Progress and Prospects" (Calcutta, January 1991), which provided us with information on some of the current research activities in our country. I shall therefore not engage in repeating all those things; I shall deal mainly with some practical problems that face us in the field of current Sanskrit researches in India instead.

In the comparatively recent period, some big research projects have been successfully implemented by several institutions of our country like Bhandarkar Oriental Research Institute, Vishveshvaranand Vedic Research Institute, Vaidik Samsodhana Mandala, Centre of Advanced Studies in Sanskrit of Poona Univeristy, Oriental Institute of Baroda, etc. Critical editions of the Mahābhārata, the Ṛgveda, the Rāmāyaṇa

and the Mahābhāṣya, Vaidikapadānukramakośa, Śrautakośa, Mīmāmsākośa, the Encyclopaedic Dictionary of Sanskrit (in progress), History and Culture of the Indian people (ed. R.C.Majumdar and A.D. Pusalkar), The History of Dharmaśāstra by P.V.Kane, The Geographical Dictionary of Ancient and Mediaeval India by N.L. Dey, Historical Geography of Ancient India by B. C. Law are only a few specimens of excellent works produced in the field. Many texts were published for the first time in the Gaekward Oriental Series of Baroda, and commendable work on Sanskrit texts relating to fine arts and technical sciences has been done and undertaken in South India. But this is not, unfortunately, the real picture of the whole gamut of Sanskrit researches in our country.

In the recent years, more and more stress has been laid on research. The University Grants Commission recommends a research degree or research publications of comparable merit as an essential qualification for appointment to the University teaching position. For the purpose of promotion, a research degree is necessary even in the colleges. Many research grants and research fellowships are now-a-days available from different funding authorities. These facilities too, gradually increasing after independence, have given an impetus to research activities in our country, also in the field of Sanskrit. This is encouraging indeed; but it has its demerits as well. Since the number of really competent scholars and research facilities are limited, quality of research is declining in spite of increase in quantity.

The number of publications is going up to such an extent that anybody finds it difficult to cope with. Compare, for example, the size of the 4 volumes of R.N. Dandekar's Vedic Bibliography (Vol. I, 398 pages; 1946; Vol. II, 760 pages, 1961: Vol. III. 1082 pages, 1973: Vol. IV, 1432 pages, 1985). A slogan prevalent among the academic community is - "Publish or Perish". The number of publications is what matters, and not their quality.

The seminars and conferences offer opportunity of exchanging views, discussing one's research problems and eliciting information on the latest developments. It has, however, been often observed with remorse by R.N. Dandekar that the participants do not take the All India Oriental Conference Sessions seriously and that their cavalier attitude has "adversely affected the standard" of the work of the conference, though it has grown considerably in size.

You will most probably agree that we should aim at quality rather than quantity. If we cannot outmatch the international standard, we should atleast keep pace with international progress in Sanskrit studies. We have to be acquainted with the important current publications in the field if we want to keep abreast of the times. Most of our libraries are hopelessly inadequate to the purpose. They are not equipped with current international publications, especially publications in languages other than English. The long list of journals in which Sanskritic studies are published is itself an aweinspiring thing and even famous authors write for obscure journals. Many journals of our country do not carefully distinguish

between research papers and popular writings. From the bibliographies or the lists of contents, the exact nature of a publication cannot be ascertained.

J. Gonda observed in his Presidential Address ALOC, XXIX (1978):

"During the last century the fields of historical, literary, and religious knowledge have not only greatly expanded but also considerably grown in complexity. The volume of data, the mere numbers of known facts increase yearly with the discovery of hitherto unknown texts and with the continuing archaeological exploration. ... the result is that no Sanskrit scholar in these days is able to view comprehensively the full extent of his speciality. Nobody is able to master an immense variety of subjects at the same time, to have the command of a diversity of methods equally well."- Proceedings, AIOC, XXIX, 1978, Pune, 1980. In order to cope with the situation, team-work and inter-disciplinary research, both of which are glaring deficiencies in India, are needed.

In matters relating to history, literary sources should be compared with the findings of archaeological excavations. The findings of such execavations should be published and made easily available to the researchers. For identification of names and objects discovered, good results may be obtained by correlating literary evidence with archaeological findings. This will require knowledge of Sanskrit for the archaeologist on the one hand, and knowledge of the recent archaeological findings for the Sanskrit researcher on the other. More stress on religion and philosophy and less on material achievements present a distorted

picture of ancient India. It has often been alleged that Sanskrit texts are not reliable sources for history. If they are not useful for political history, they can certainly yield materials for the social and cultural history of India.

The Sanskrit texts on fine arts and technical sciences deserve more attention. These works can be more profitably studied by Sanskritists and experts of the relevant branch of art, etc., together. I hope it will be interesting to investigate how far the theories recorded in the Sanskrit text have been followed in practice in the fields of music, dance, painting, architecture and sculpture, etc.

As regards the selection of the subject of investigation, necessary conditions are not always paid attention to. The object of research is discovery of new facts. Totally new discoveries are nevertheless always rare (I remember Jayanta Bhaṭṭa's remark - "kuto vā nūtanam vastu vayam utprekṣituṁ kṣamāḥ" - Nyāyamañjarī). Establishing relation between facts is also an object of research. At any rate, a research work is supposed to afford originality; it should "in some respect extend the frontier of knowledge or modify what has been previously known". It is found, however, that the distinction between popular writings and research works is in some cases not demarcated. Research contributes to advancement of learning by generating new knowledge, and popular writings, by disseminating knowledge already at the disposal of mankind. In the language of our Shastras research work should be pramāṇa 'authority', anadhigatārtha-gantṛ 'what produces congnition of a thing not

cognised before'. This essential characteristic is not present in the works which repeat in a popular way what is already known (anuvāda).

In practice we find that many scholars are different to explore new fields and prefer to take up some popular topics, which result in duplication or triplication of similar work. Our research instituions and universities lack co-ordination required for preventing such wastage of time and energy. Lack of information regarding the research works undertaken in these instituions too is responsible for such wastage. Many dissertations are never published and their contents are not known to us. According to the practice followed in the University of Poona, a Ph.D. Candidate has to submit also an abstract of his dissertation. Similar practice may be adopted by other universities and all the abstracts may be collected and published annually, preferably by a central organization. R.N. Dandekar's Vedic Bibliography is very useful for the Vedic studies. It would have been much better if the interval between the volumes could have been lessened. Similar bibliographies in other fields of Sanskrit research will be of immense help.

Some research projects undertaken are never completed. This applies both to individuals and institutions. The works are sometimes undertaken without sufficient attention to the requirements - academic and financial. Wastage of time and energy is the result.

The research activities in Sanskrit may be broadly divided into three groups:

a) Critical editions of texts,

b) translations of texts and

c) various studies (historical, cultural, philological, etc.) based on the texts and/or translations thereof.

Extreme care was taken in ancient India for correct preservation of the Vedic texts. In spite of that, critical editions of the Vedic texts are found necessary. The necessity of critical editions are more pronounced in case of other texts. Once the texts are available in critical editions, they are to be correctly interpreted, probably in the form of reliable translations. Only when based on this firm foundation, the studies are expected to produce correct results. That commentative works can be taken up only when a text that has been ascertained was observed by some old Sanskrit scholars too; e.g. Nīlakaṇṭha says:

> bahūn samāhṛtya vibhinnadeśyān
> kośān viniścitya ca pāṭhamagryam/
> prācāṁ gurūṇām anusṛtya vācam
> ārabhyate bhāratabhāvadīpaḥ//

The hitherto unpublished texts may therefore be critically edited and the published texts, be revised, if necessary. The modern principles of preparing the critical edition of a text were initiated by the Western scholars. Some Indian scholars like V.S.Sukthankar and S.M.Katre adapted the Western methods and applied them to the ancient Indian texts. Hasty emendation should be avoided. What is essential in this regard is considered judgement that comes from complete mastery of the subject concerned. The critical editions have to be based again on manuscripts. In

respect of collection and cataloguing of manuscripts we gratefully remember the services rendered by scholars like Colebrooke, Mackenzie, Wilson, Aufrecht, Weber, Peterson, Buhler, Burnell, R.L. Mitra, H.P. Shastri and R.G. Bhandarkar. Similar enterprises are found no more, though many manuscripts must have been lying unnoticed and most probably without care. They may be saved before they are lost for ever - "pratīkāravidhānam ayuṣaḥ sati śeṣe hi phalāya kalpate."

The earlier descriptive catalogues of manuscripts, e.g., those of the Asiatic Society, Tanjore Sarasvati Mahal Library, etc., are more useful for ascertaining the nature and contents of manuscript than the recent, tabular ones. The Descriptive Catalogue of Oriental MSS, of which some volumes have been published by Franz Steiner Verlag of Wiesbaden (1962 ff). is not available to most of us.

Locating a manuscript is itself a problem in some cases. The catalogues do not always indicate the place from where one may obtain a copy or further information. Even when we know where a MS is lying, it is no easy task to get a copy thereof. The institutions like B.O.R.I. or Adyar Library are immensely helpful, but the same cannot be said in respect of many other manuscript libraries. For example, I contacted the authorities of Schindhia Oriental Institute for copies of some very well-written manuscripts, but failed to elicit even a reply - not to speak of the copies. Very recently, I was told by Dr. B.R.Sharma that he had to procure a manuscript from Calcutta through a German Institution.

A Central Institution is felt necessary for solving the problems to some extent. Though I am not sure how far effectively it will function, an experiment may be made. The activities of this institution should include the following:

1) collection, preservation and cataloguing of manuscripts, supplying copies there of and information to researchers;
2) recording of traditional Vedic recitation and supplying copies
3) collection and circulation of information regarding research projects undertaken, guidance to the researchers in respect of selecting their topics of research;
4) maintaining a central library and supplying copies of research publications;
5) publication of abstracts of doctoral dissertations and other meaningful publications;
6) publication of English translations of the most important works published in other foreign languages;
7) to recommend syllabus for different courses or studies.

The central institution may be assisted by similar regional institutions in discharging the duties.

Our sastras always laid stress on adhikara, which we are now-a-days tending to overlook.

Good research demands, first of all, competent research scholars and competent supervisors. Since not many brilliant students are now-a-days opting for

Sanskrit, the number of really competent researchers is very limited and so is the number of competent supervisors. The recent rush for research studies does not, therefore, ensure good quality of work. In the recent years, the U.G.C. has stipulated that in order to be eligible for a Researh Fellowship one has to pass the National Eligibility Test. Not many candidates have passed the test, and in many cases fellowships, though sanctioned, cannot be awarded for want of eligible candidates. As a result, the research projects undertaken are suffering.

A dearth of really competent researchers is nothing unexpected in the present situation. The Government policies have relegated Sanskrit to a neglected position at the secondary level. The three language formula has practically eliminated Sanskrit from the Secondary Examination, because in most of our schools, even intending students are being deprived of the opportunity of continuing Sanskrit upto the Secondary Examination. This circumstance is bound to affect all higher studies in Sanskrit. If the language itself is not mastered at the school, one is hardly expected to master the vast mass of creative and commentative works composed in Sanskrit at a later stage. Translations can certainly help to a limited extent, but they can never serve the purpose of going through the original, 'mūḍhaḥ parapratyaya-neyabuddhiḥ'.

Besides, provincial languages are gradually replacing English as the medium of instruction at our educational institutions. This has affected the students' proficiency in English. Most of the research

publications appear in English. Very good acquaintance with the area of research and a survey of the work already done on the specific subject of research are prerequisites for a researcher. How can one fulfil this if one is not proficient in English? How many research publications are translated into provincial languages and is it feasible or financially viable to translate all such publications into provincial languages?

In fact, for a researcher in Sanskrit, knowledge also of some other foreign languages is necessary, not of English alone. German, French and Russian may be recommended in order of preference. Without knowledge of German, for example, a Veḍic scholar, however brilliant, is bound to lag much behind the international level of scholarship. A researcher should have passable knowledge of at lealst two or one of these languages, which will give him direct access to the publications concerned.

For many centuries Sanskrit literature has been studied in traditional way. Modern researches were initiated by the scholars of the West. Both the ancient and modern methods may be duly applied in higher studies. During the last 200 years, new branches of learning like comparative philology, comparative mythology and comparative religion have been introduced. These means may be profitably applied to supplement the traditional methods. But the difficulty lies in the fact that the attitude of the traditional pundits towards the modern methods is one of indifference or distaste and that the university people are indifferent to the traditional methods.

The traditional pundits (their number is, however, diminishing very rapidly) have thorough and intimate knowledge of the texts - which is essential for higher studies, but they often believe that the Sanskrit texts are the only repositories of true knowledge and have no faith in the modern researches. The university people are aware of current trends and developments in the fields of international research, but they are products of a system of examination that prescribes only selections and often lack therefore a complete mastery of the texts. For both the groups it will be good to remember

"*purāṇam ity eva na sādhu sarvam*
na cāpi kāvyaṁ navam ity avadyam."

Doctoral dissertations or research publications written in provincial languages serve only a very limited purpose, for they cannot be consulted by the majority of scholars. Owing to lack of proficiency in English, on the other hand some people cannot express themselves well. A few Ph.D. candidates, oblivious of the principle "*mitam ca saram ca vaco hi vāgmitā*", submit very large voluminous dissertations. Big volumes take more space for storing them and much time to examine; and it is really annoying not to find much after that ordeal.

Knowledge of important languages may be made prerequisite of higher studies in Sanskrit. Similarly, passable knowledge of Sanskrit may be made a prerequisite for higher studies in ancient Indian history, fine arts and sciences; and also in modern Indian languages. This purpose may be served by introducing certificate and diploma courses in Sanskrit with syllabus suited to the purpose.

Lack of training in research methodology is to a great extent responsibile for unsatisfactory work. The formal requirements of a research publication are often lacking in our publications. Inadequate documentation, incomplete bibliography, essay-like footnotes incorporating not so relevant matters, etc., may be mentioned in this connexion. Even some famous authors furnish a bibliography, extremely insufficient in the matter of details, judged by the international standard. A training course in research methodology should be made compulsory for all candidates for research degrees.

Even if we remember some principles enunciated in our Sanskrit texts, they will guide us correctly in research studies. For example Mallinatha's golden maxim

"*nāmūlam likhyate kiñcin nānapekṣitam ucyate*"

will save our work from subjective approach and digression; the ideal way of presenting an Adhikaraṇa:
viṣayo viśayaś caiva pūrvapakṣas tathottaraḥ /
nirṇayaś ceti pañcāṅgam śāstre'dhikaraṇaṁ matam //"

'Statement of the subject, the doubt or problem involved, the prima facie view, the rebuttal of this view and the conclusion - these five are the parts of an adhikarana) will help us present the result of our work in a systematic way; and Abhinavagupta's principles enunciated in the prologue of the *Abhinavabhārati*, if followed, will greatly enhance the quality of our work:

"upādeyasya sampātas tad anyasya pratīṣkaṇam/
sphuṭavyākhyā virodhānāṁ parihāraḥ supūrṇatā//

lakṣyānusaranam śliṣṭam vaktavyāṁśavivecanam/
saṇgatiḥ paunaruktyānām samādhānam anākulam//
saṅgrahaś cety ayaṁ vyākhyāprakāro'tra samāśritaḥ/"

A researcher aims at the discovery of truth; he has to be free from bias - as far as possible. Total reliance on a particular theory is liable to result in a dogmatic approach and distorted image of things. Some Indian scholars divulge the tendency to claim very high antiquity of our Sanskrit texts and to deny foreign influence on them, whereas some Western scholars are zealous to find foreign influence (Greek, Roman, Semitic) on almost everything Indian. Nationalism should not vitiate academic judgement. Only an impartial attitude combined with critical acumen and historical perspective is expected to reveal the truth. We are not to ignore what does not please us for political or other reasons.

ślāghyaḥ sa eva guṇavān rāgadveṣabahiṣkṛtaḥ /
bhūtārthakathane yasya stheyāsyeva sarasvatī//



2 DEVELOPMENT OF RESEARCH IN SANSKRITIC STUDIES

-- Prof. Biswanath Banerjee

ABSTRACT

Sanskrit has been the greatest vehicle for the expression and propagation of the wisdom and culture of India. A classical language of excellence, the language of an ancient religion and philosophy Sanskrit has not been used only for preaching high and subtle philosophy and moral values of life or for performing rituals and sacrifices. Literary and other evidences confirm that Sanskrit has been used as well for the teaching of all sorts of secular and non-philosophical subjects of human interest like Mathematics, Astronomy, Polity, etc. With the aid of Sanskrit European scholars of the eighteenth century introduced

two important fields of study like Comparative Philology and Comparative Religion, besides Indology which is mainly based on Sanskritic studies. Sanskrit offers today a wide scope for academic investigation leading to the correct understanding of the Indian mind as also to the appreciation of the contribution of India to the storehouse of human knowledge.

It cannot be denied that a scientific study of Sanskrit and of all that it stands for was first undertaken by the French and the English to be joined later by the Germans some time in the eighteenth century. A large number of dedicated scholars all over the world have done intensive research in the field bringing in more and more information on the thoughts and experiences of ancient India during the last two centuries and the subject of Indology has today acquired many facets. Whatever be the worth or academic value of these researches Sanskritic Study as a subject cannot be lucrative in the modern context of things and cannot attract a good number of meritorious students to study and work in the field. The study of Sanskrit, however, cannot be neglected either and its survival is necessary in the greater interest of the country. To create genuine interest among serious students it should be tuned to the demands of the present age and the introduction of modern approach aiming at discovery of the relevance of Sanskrit in modern times should be the line of guidance not only for preparing University courses but also for introducing a method of teaching in that perspective which will prepare the student to undertake meaningful research in future.

There is immense possibility/potentiality in the subject to introduce modern outlook and approach in the study of the various branches of Sanskrit learning. The vast treasure of manuscript materials deposited in the different libraries of India and outside on such branches of knowledge like Medicine, Astronomy, Physical and Bio-Sciences, Social Sciences, etc., may be profitably utilised for intensive investigation with modern equipment and expertise. The study of India's contacts with and influence on South-Asian countries has remained somewhat neglected by Sanskritists and a vast field of research exists almost unexplored. Reconstruction and retranslation of lost Sanskrit Texts from their Chinese and Tibetan translations is a desideratum, and attention of our scholars should be drawn to this field ere long. Sanskrit or for that matter Sanskritic Studies may not have a future if we cling only to the conventional texts interpreting them in the ageold fashion! Sanskrit should be learnt in its totality, including a knowledge of Pali and the Prakrits, and that may possibly equip a student to undertake fruitful research in Sanskritic studies and Indology.

Doctoral theses are produced in our Universities now a days in large number, mostly on hackneyed and stereotyped topics, which add but little to our knowledge. Supervisors/Professors may now seriously consider if this state of affair should be allowed to continue.



Development of Research in Sanskritic Studies

Every nation has expressed its best wisdom, particularly in ancient times, in its traditional language and to catch the mind and spirit of a people one has to make a deep study of the best books written in that language. In fact a language that expresses the individuality of the people who use it, is characteristic of the nation's Psyche, and is thus symbolic of the national character of the people. Sanskrit has been the greatest vehicle for the expression and propagation of the wisdom and culture of India for more than three thousand years. For a correct understanding of the Indian mind, for an appreciation of her great cultural tradition it is essential to make a study of Sanskrit and Sanskritic texts. The best wisdom and knowledge that India has given to the world is enshrined in the vast Vedic literature it is known to have contained the oldest Indo-European literary documents, in the two great Epics, in the three Pitakas of the Buddhists, in the sacred texts of the Jainas. The finest cultural heritage of India in these works is available in the three classical languages, Sanskrit, Pali and Prakrit, in which agian Sanskrit as the main and the mother of the other languages plays the most significant role. Here the term Sanskritic Studies has been used to indicate the field of study covered by the three languages as a whole. For one reason or the other Sanskrit has not found a rightful place in our present educational set-up and interest in Sanskrit and Sanskritic Studies in the country is fast dwindling.

A classical language of excellence, the language of an ancient religion and philosophy Sanskrit has not

been used only for teaching high and subtle philosophy and moral values of life, or for performing rituals and sacrfices. Literary and other evidences confirm that Sanskrit has been used as well for the teaching of all sorts of secular and non-philosophical subjects of human interest like Medicine, Mathematics, Astronomy, Polity, etc. In ancient India education was the privilege of the Brahmins and the Jatakas inform that children of all classes received their education in all branches from Brahmin teachers and it can be reasonably understood that Sanskrit was the medium of discussion. We have it on the authority of Hiuen Tsang that Buddhist scholars used Sanskrit officially in their disputes and the great treasure of Sanskrit texts on logic, philosophy and other branches of learning by Buddhist masters bear testimony to the fact.

A great literature covering practically all walks of human life and thought was built up in Sanskrit. We have the Epics of national import, belles letters of various types including the dramas, technical literature, scientific treatises, - all covered by Sanskrit which was the language of all sciences in India. The texts of Caraka and Suśruta, the two great works on Medicine and Surgery, prove the use of Sanskrit in the treatment of Medical sciences in ancient India while the Kāmasūtra on the art of love, the Hastyāurveda and Aśvāyrveda on the treatment of the elephants and horses respectively were all written in Sanskrit. Excepting the early Buddhists who used Pali and the Jainas who had Ardha-māgadhi as the vehicle for their propagation the whole of India expressed her best knowledge in every sphere of life in Sanskrit.

This background of an extensive field of valuable contributions on varied subjects covered by Sanskrit makes it imperative for any seeker of truth about any aspect of human life to take to the study of Sanskrit texts on that particular branch of knowledge.

It cannot be denied that a scientific study of Sanskritic study of Sanskrit and of all that it stands for was first undertaken by the French and the English later joined by the Germans some time in the eighteenth century. With the aid of Sanskrit European scholars in the eighteenth century introduced two important fields of study like Comparative Philology and Comparative Religion, besides Indology which is mainly based on Sanskrit studies. It goes to the credit of Franz Bopp who had a burning interest in Sanskrit to open up the new branch of study, Comparative philology. It is said that Bopp was completely laughed down when his grammar of Sanskrit, Zend, Latin, and Greek was published. It was, however, lelft to Friedrich Max Muller and his colleagues in the field to widen the range and scope of Indian Studies. His epochmaking works on the Veda-s, his brilliant Series of the Sacred Books, together with his untiring zeal in the propagation of Sanskrit studies practically introduced the other branch of study, Comparative Religion. Sanskrit offers today a wide scope for academic investigations leading to the correct understanding of the mind and spirit of India, as also to the appreciation of India's contribution to the store-house of human knowledge. A large number of scholars all over the world during the last two centuries have made intensive research in the field bringing in more and more information on the thoughts and experiences of ancient

India and the subject of Indology has today acquired many facets.

Whatever be the worth or academic value of these researches Sanskritic study as a subject cannot be lucrative in the present context of things and cannot expect to attract a good number of meritorious students to study and work in the field. It will not help us in any way to feel elated that Sanskrit is held as 'the symbol of our seniority' among nations or that Max Muller had once urged upon the enlightened Europeans to consider certain knowledge of India an essential portion of a liberal or an historical education and also tried to impress upon all that Sanskrit 'has not only widened our view of man ... but it has imparted to the whole ancient history of many a reality which it never possesed before.' The study of Sanskrit, however, cannot be neglected and its survival as well as serious cultivation is necessary in the greater interest of the country. To create genuine interest among the students it should be tuned to the demands of the age and the introduction of modern approach aiming at discovery of the relevance of Sanskrit in modern times should be the line of guidance not only for preparing our University courses but also for introducing a method of teaching in that perspective, which will prepare the student to undertake meaningful research in future.

There is immense possibility/potentiality in the subject to introduce modern outlook and approach in the study of the various branches of Sanskrit learning. Sanskrit or for that matter Sanskritic studies may not find favour with an inquisitive modern mind in the set up of a progressive society if we cling to conventional

texts or subjects only interpreting them in the age-old method. Such a study of the subjects in the orthodox system has certainly a significance of its own and is necessary for a correct appreciation of the respective traditions, but that only cannot give us a full picture of the scope, diverse area and greatness of Sanskrit learning, nor can this expect to motivate a student sufficiently to take to the study of Sanskrit. The lack of interest in the subject has been to a large extent due to the wrong understanding of the scope and variety of Sanskritic studies caused by the stereotyped courses of study and method of teaching generally followed in the Universities. A time has come when we should think over the problem in the background of the existing situations and try to find out the direction to which we should inspire our researches in order to derive the best and more tangible results.

In this connection I may venture to draw the attention of scholars to the vast treasures of our heritage remaining buried in the Manuscript libraries in India and abroad. These unpublished texts on a variety of important subjects like Medicine, Astronomy, Mathematics, Physical and Bio-Sciences, Social Sciences, - to name only a few, may be fruitfully utilised for intensive investigation with modern equipment and expertise.

Ancient Indian experts made original and most substantial contributions in the field of Medical Sciences. But we have not yet shown any keen interest to take advantage of the richness of these materials although we have some Ayurvedic Institutes here and there in the country. Caraka's text on Medicine and

that of Suśruta on Surgery inform us of a large number of diseases with diagnostic methods and treatment. We have ample scope of investigation into these problems with the aid of modern experiences and we have still a good number of manuscripts on the subject to take care of. Manuscripts mentioned in the Madras Catalogue, in the India Office Catalogue, as well as the Bower Manuscripts besides other source-materials available should be edited, studied and published, and that will certainly enlighten us to a great degree on ancient Indian Medical Sciences. Long back Jolly had drawn our attention to striking similarities in many points between the medical systems in ancient India and Greece and further investigation into the problem on the basis of these source-materials might provide us with interesting results. Mathematics, Astronomy and Astrology flourished in India quite early in the Christian era and the works of Varāhamihira, Āryabhaṭa, Brahmagupta and others indicate a Greek influence on the re-vitalisation of the study in about the sixth century A.D. Works like Hindu Astronomy, Indian Mathematics, Nepal Catalogue and accounts by Kern, Finot, Hoernle, Thibant Fleet, Ramanujacharya, Colebrooke and others would provide us with a host of materials for further examination in this field. Such an effort might yield interesting results in the study of ancient India's relationship with Greece and the Arab World. Unpublished texts on subjects like Physical and Bio-Sciences, Military Science, Archery, etc., are lying ignored by Indian scholars and not much enthusiasm is evident even to study the available texts like the Arthaśāstra, Nītisāra, or texts on Smṛti and Dharmaśāstra in the light of modern principles and theories on the subjects concerned. It may be of

interest to note that in recent times a German scholar took up a very unconventional subject and studied with a critical edition, a text on the Caurya-śāstra, the science of thieving, for his Doctorate in a German University. It is a pity that we are not encouraging our research workers in the Institutes and Universities to work on these valuable texts in manuscripts which could be of real permanent value to enrich ourselves. Mostly we concentrate our energy and interest on the interpretation of some doctrine already known or re-telling an old topic in a different way. Young students with research aptitude who are really the future of our field of study should be initiated into the technique of editing and studying manuscript materials.

Besides these manuscripts there is a large number of valuable texts by celebrated masters which are lost in their originals but still available in Tibetan and Chinese translations. Reconstruction or retranslation of these lost Sanskrit texts is a desideratum and steps are to be considered to recover these texts with the help of experts in this kind of study. More than three decades ago an attempt was made in this regard under the inspiring guidance of the late Prabodh Chandra Bagchi at Santiniketan and some very valuable lost works were reconstructed into Sanskrit by eminent scholars. To meet the needs of the day Sanskrit should be learnt today in its totality including a knowledge of the Prakrits and Pali, and that may possibly equip a student to under take fruitful research in Sanskritic studies and Indology. Knowledge of Tibetan and Chinese will strengthen him further in his acumen.

The vast field of the Tantras, remaining mostly unexplored till now, should form an important field of research in the country. The Tantra has remained an enigma to us but perhaps there is no other branch of Indian studies which has evoked so much interest and at the same time has been subject to gross misconceptions leading to various contradictory views. There are experts who recognise its significant role in physical, Psychical and spiritual realisations and appreciate its important contributions in the development of Indian art, architecture, astronomy, astrology, and particularly medicine; whereas others discover in the Tantra nothing but black magic' full of obscenities, mummeries and vain speculation.' The Tantrik tradition has a long history and as it stands no particular age of origin can be assigned to the development of the vast Tantra literature. Whatever be the origin, antiquity, source or character of the tantras the fact remains that a large number of texts belonging to various Brahmanical and Buddhist sects have been written, and unforutnately most of these have still remained in manuscripts. The study of the Tantra particularly, the Yamala texts is expected to unfold many unknown facts about social, cultural and religious history of India.

Another very important field of study which we may profitably take up is the study of the South East Asian countries. The study of India's contacts with and influence on these countries has remained somewhat neglected by Sanskritists of India and a vast field of research exists unexplored to a large extent. Researches done by the Dutch and French scholars in the field are very important but still much remains to be

done. The vacuum created by the departure of the Western scholars should be filled up by local scholars and Indian experts in asmuch as India exercised a potent influence on the life, society, history, culture and thought of the people of these countries. The influence of Sanskrit and Pali and the role of Indian culture on moulding the life and thought of the people of these countries cannot be denied and an intensive study of the subject is sure to bring out many hitherto unknown chapters of the social, religious and cultural history of India and these countries.

It is not possible to make a treatment in detail about the possible line of research to be carried on or to indicate the unexplored fields elaborately with a limited time at disposal. It has only been an attempt to discuss some possible areas of research which would benefit us and would justify the existence of Sanskritic studies in these days when this subject has to face onslaughts from every possible direction. It is not intended here that researches have come to a stand-still,-surely some valuable works have been or are being done, but we have to take a stock of the whole problem coming under research studies. Doctoral theses are produced in a large number these days, mostly on hackneyed and sterotyped topics, which add but little to our knowledge. The reasons for such a situation are not far to seek and we are all aware of it. We have to ask ourselves in the interest of our subject of study to consider seriously if this state of affair should be allowed to continue.

It will not be out of place to remember what Gurudev Rabindranath desired from the teachers and students of his institution. He wanted both to join

hands in the creation of knowledge for the betterment of the world. Before Gurudev Rabindranath in 1883 Friedrich Max Muller, the doyen of Indian studies, made a memorable observation in pointing out the purpose of a University or for that matter education as a whole. While impressing upon the young civilians of Great Britain the importance of India and Sanskrit Max Muller said:

> '..Universities were not meant entirely, or even chiefly, as stepping-stones to an examination, but that there is something else which Universities can teach and ought to teach, - say, which I feel quite sure they were originally meant to teach - something that may not have a marketable value before a Board of Examiners, but which has a permanent value for the whole of our life, and that is a real interest in our work and more than that, a love of our work, and, more than that, a true joy and happiness in our work. If a University can teach that, if it can engraft that one small living germ in the minds of the young man who come here to study and to prepare themselves for the battle of life, and for what is still more difficult to encounter, the daily dull drudgery of life, then, I feel convinced, a University has done more, and conferred a more living benefit on its pupils than by helping them to pass the most difficult examinations ...'





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